rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE SOLOMON R. GUGGENHEIM MUSEUM
1071 FIFTH AVENUE NEW YORK 28, N. Y.
ENRIGHT 9-5110

May 19, 1966

Mrs. Edith Halpert
Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

In March we acquired a Stuart Davis watercolor: LANDSCAPE. 1917. It is 9 1/4 x 11 5/8".

I understand that you and Mr. Arnason came to a verbal agreement on the insurance value: $1,000.00.

I would be very grateful if you confirmed this in writing for Mr. Asbjorn Lunde, 45 East 62 Street, New York City, who is the donor of the watercolor.

Thank you very much.

Sincerely yours,

Jane F. Umanoff

Jane F. Umanoff
Assistant Registrar

ior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or archaser is living, it can be assumed that the information ay be published 60 years after the date of sale.

MUSEUM OF EARLY AMERICAN FOLK ARTS

49 WEST 53RD STREET, NEW YORK, NEW YORK 10019 - LT 1-2474

April 26, 1966

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, N. Y.

Dear Edith,

The museum has once more been given the fine space of the Exhibit Center at the Time-Life Building for a major exhibition of American folk art from 19 October through 20 November, 1966. The show will be sponsored by the Museum of Early American Folk Art and Time, Inc. and will coincide with publication of a new book, American Folk Painting by Jean Lipman and me, published by Clarkson Potter.

The paintings in the exhibition will be a selection of the very best of those shown in the book. To compliment the paintings and the wide spaces of the Time-Life Exhibit Center we plan to display a number of outstanding folk sculptures as well.

This letter is to request your cooperation in this project by loaning the following to the exhibition:

ROYAL PSALMIST by Lucy Douglas

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

April 26, 1966

Mr. John F. Boeye
Swanson, Swanson and Boeye
209 Coolbaugh Street
Red Oak, Iowa 51566

Dear Mr. Boeye:

With regard to Mrs. Halpert's letter to you dated April 19th, we have subsequently seen Ben Shahn and discussed with him the matter of Mrs. Hoogeveen's book.

I am sorry to say that Mr. Shahn feels he must refuse due to the enormous number of requests he is now receiving to reproduce his works of art.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

...ior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission ...um both artist and purchaser involved. If it cannot be ...stablished after a reasonable search whether an artist or ...urchaser is living, it can be assumed that the information ...ay be published 60 years after the date of sale.

NCR NATIONAL REGISTRIER KASSEN GMBH.
DATA PROCESSING · ACCOUNTING MACHINES · CASH REGISTERS · ADDING MACHINES · SUPPLIES AND SERVICE

BASELER STRASSE 35/37
6 FRANKFURT/MAIN
GERMANY

May 4, 1966

Mrs. Edith Halpert
Downtown Gallery
465 Park Ave.
New York, N.Y.

Dear Edith :

When I wrote to you on March 15, 1966 with regard to values for certain pictures of mine for insurance purposes, I also wrote to Mr. Barr at the Museum of Modern Art.

Mr. Barr's office has just suggested that I get in touch with you in particular with regard to the picture of George L.K. Morris and the small one done by Charles Sheeler, inasmuch as you represent both of these painters.

A few days ago I had my secretary send you a copy of my letter of March 15 inasmuch as I had not up to that time received a reply from you and feared that the letter may have gone astray. I would greatly appreciate if you will let me have your estimate of the values of the Morris and Sheeler pictures and also of the others, should you be able to give me this information, too. I hope to hear from you soon and in the meantime send kindest personal regards.

Very sincerely,

James E. Warring

~~Morris SPACE EXPLOSION~~ ~~is~~ ~~paid 4/48~~ $500.
~~Avedon MODERN SHOWER~~ ~~4/48~~ $200.
~~(Stock)~~

...ior to publishing information regarding sales transactions, ...searchers are responsible for obtaining written permission ...on both artist and purchaser involved. If it cannot be ...established after a reasonable search whether an artist or ...purchaser is living, it can be assumed that the information ...ay be published 50 years after the date of sale.

April 28, 1966

Mr. Henry J. Seldis
Art Editor
Los Angeles Times
Los Angeles, California

Dear Mr. Seldis:

Mrs. Stuart Davis, the artist's widow, was here the other day and had never seen the article you wrote on the Davis Retrospective at U.C.L.A. on Sunday, November 7, 1965.

I wonder if it would be possible to dig up a copy of this and have it sent to her - Mrs. Roselle Davis - at 15 West 67th Street, New York City.

Many thanks for your trouble.

Sincerely yours,

Tracy Miller

142 EAST NINETEENTH STREET
NEW YORK 3, N.Y.

April 25, 1966

The Downtown Gallery
32 East 51st Street
New York, New York

Dear Madam:

My husband and I have decided to get the "Spirit of the Dance", by William Zorach.

Please arrange for shipment to us at the following address:

Monument Valley Road
Great Barrington, Massachusetts
(Telephone: 413-528-0766)

Mrs. Bergman, our caretaker, lives in the next house down the road. (Her telephone number is: 413-528-0858).

Mr. Christman, the gardner, also lives on the property. (His telephone is: 413-528-1796).

We will be happy to receive the lady as soon as possible. If we could get her there this weekend it would be great!

Very truly yours,

Beatrice B Berle

Beatrice Bishop Berle
(Mrs. Adolf A. Berle, Jr.)

BBB:1

...rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

May 19, 1966

Mr. William Lane
Holman Street
Lunenberg, Massachusetts

Dear Mr. Lane:

Boston Truck will be picking up your new Doi any day, so I want to let you know that you should place it on your insurance policy.

How come the only time I've missed a Gallery party was the only time you and Mrs. Lane came? I am really sorry that I didn't get to see you.

My best regards to you both.

Sincerely yours,

Tracy Miller

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Wednesday May 6

Dear Mrs Halpert,

I'm sorry that so much time has gone by since you asked me to do the maren research. Unfortunately, I have been out of town a good deal, and have been extremely busy at the office. I'm afraid that these business pressures are going to get worse, not better during the next few weeks. I don't want to inconvenience you any further, so I think it might be best if you appointed another sleuth. In addition,

...rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission ...m both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or ...rchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

DALZELL HATFIELD GALLERIES
FINE PAINTINGS · SCULPTURE
AMBASSADOR HOTEL
AMBASSADOR STATION BOX K
LOS ANGELES 90005

May 11, 1966

Mrs. Edith Halpert
Downtown Galleries
465 Park (Ritz-Concourse)
New York City, New York

Dear Edith:

It's been such a long time since I have written you or heard from you, but by way of the art grapevine I know you are still as active as ever and successfully continuing the advancement of American art.

At the moment, we have a client who wants a John Marin water color. I am wondering if you have any for sale at the present time, and if you could send photographs, sizes, and prices of a couple of attractive ones. If so, I will show them to the client and let you know his reaction.

I hope you are having a most successful 1966 and that it will continue so until the end. My warmest regards to you and I am looking forward to seeing you in New York sometime during this year when I am en route to Europe.

As ever,

Ruth

cah

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission rom both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information ay be published 60 years after the date of sale.

May 7th, 1966

Mrs. Frank M. Titelman / 3510 Oneida Avenue, Altoona, Pennsylvania

Dear Edith -

We have decided definitely we are not going to take the Jack Levine painting. We prefer waiting until a Wheeler becomes available. Hope this doesn't inconvenience you in any way.

Mrs. Clifton is wondering when she is going to get her Graf Uberall?

Will see you on our next trip to New York.

Sincerely

Rose Titelman

WADSWORTH ATHENEUM

COLT, MORGAN, AND AVERY MEMORIALS—A FREE PUBLIC ART MUSEUM—FOUNDED 1842

25 ATHENEUM SQ. NORTH
HARTFORD, CONN. 06103
TELEPHONE 527-2191
Cable address: WADATH

...rior to publishing information regarding sales transactions, ...researchers are responsible for obtaining written permission ...rom both artist and purchaser involved. If it cannot be ...stablished after a reasonable search whether an artist or ...urchaser is living, it can be assumed that the information ...ublished 60 years after the date of sale.

April 27, 1966

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Edith:

Thank you very much for your letter of April 22nd I am horrified that you never received a Gift Certificate from the Wadsworth Atheneum. In my letter to you of December 11th, 1957, I say "I am enclosing herewith a gift certificate," but I can't find further covering letters on the 1958 and the 1960 gifts. At any rate, I am enclosing herewith three separate gift certificates for the 1957, 1958 and 1960 gifts.

The collection of Folk Art, paintings, and sculpture which you gave to us is indeed greatly appreciated and of considerable value to us. With the exception of some of the drawings, everything is on exhibition and is much admired by many visitors who come to the museum. Furthermore, as you will note by the enclosed, we reproduced the Dog Weathervane on the cover of our Annual Report for 1960. I know that Henry Maynard, our Curator of American Art, and I am sure, Jim Elliott, would be very distressed to lose the collection and I do hope that you would feel that you would like to leave it in the care of the Atheneum.

When I move to Chicago I am certainly going to have a lot more time in New York. My trips in the last few years seem to have generally been for one day - down on the 7:00 a.m. train and back on the 5:00 or 6:00 p.m. train. I hope to be in New York for a few days in May and will certainly try to get in to see you.

We have had a couple of post cards from Henry and he seems to have enjoyed Spain tremendously. Elinor joins me in all good wishes to you.

Very sincerely yours,

Charlie

C. C. Cunningham,
Director

CCC:b
enc.

Telephone MURRAY HILL 3-6330

Cable Address LETOUT NEW YORK

Crown Publishers, INC.

419 PARK AVENUE SOUTH, NEW YORK, N. Y. 10016

Mrs. Edith G Halpert
Downtown Gallery
465 Park Ave

April 29, 1966

TITLE: NEW TENDENCIES IN ART

AUTHOR: Aldo Pellegrini

Dear Sir:

In behalf of our author, Aldo Pellegrini, who is working in Rome, Italy, we are attempting to collect subjects for illustration for one of the most important books on contemporary art to be published in recent years. Most of the illustrations have already been obtained, but there are still a few American artists who should be represented. We would be most grateful is you can provide us with glossy photographs of any recent works of:

ARTHUR G. DOVE

At the same time if you will specify your credit line, we will print it as you designate. The original photo will be returned.

Many thanks,

Herbert Michelman
Editor-in-Chief, Crown Publishers

Send attention
Sally Stein - Production dept

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The Corcoran Gallery of Art

Washington, D.C. 20006

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN 8-3211

May 5, 1966

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Edith:

We were all very disappointed that you did not feel up to coming in to the Corcoran when you were last here, as we wanted to show off our collection of which we are more than ever proud. However, we quite understand.

Natalie said you would be back for the wedding on June 5. I should go to Cleveland on June 3 or 4 to attend the meeting of the Association of Art Museum Directors and then to Chicago for the Museum convention. So I wonder if you could possibly come down earlier. We would be delighted to have you stay with us if you can make it.

Dave Kreeger tells me he expects very soon to have a letter from your new attorney. Please spur him on!

We have started our architectural survey and that is keeping us busy. Among other facts we need is a forecast of how many additions we may expect for the Gallery of Twentieth Century American Art in the first five years and again for the second five years. Would you care to hazard a guess? It would be a great help.

The only other thing I should mention is that the reporter LeRoy Aarons of The Washington Post is under increasing pressure from his editors to write a story on you and the collection. He is coming to think that something very peculiar is going on--and I fear that he may write something that may be distasteful if not harmful to you and the Corcoran. I have put him off for months and months--but I don't think I can restrain him much longer. It has become quite embarrassing to attempt to explain the delays. So be prepared if he gives you a call.

Again, if there is anything I or anyone else here can do--just let me know.

As ever, affectionately,

Bill

Director

HWW:wtk

* PS Jim tells me you will be here on Sunday! Dandy

5/16/66

Mrs. Edith Gregor Halpert
Downtown Gallery
4. 4. 4. 4.

Dear Mrs Halpert,

Enclosed is my check due June 1st on the Archer gouache + pastel, leaving a balance due of $300.00.

I have noticed your present theater exhibition and frankly wonder if there is a possibility of something being available to me. Perhaps something small and in accord with the exquisiteness and elegance of his "Barn Abstraction;" or "Still Life with White Teapot" or "The Open Door" or "Of Domestic Tranquility."

Hopefully looking forward to hearing from you, I am

Sincerely yours,
Adolph Gottlieb

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May 18, 1966

Mrs. Duncan Phillips
2101 Foxhall Road
Washington, D. C.

Dear Mrs. Phillips:

I have tried several times to compose a letter to you, but found it most difficult to appropriately express my deep sympathy for your loss.

I can well say that many of us share this loss, but his great contribution to art and artists will always remain as a symbol of his unique contribution to the art world at large. With your help, he achieved almost the impossible in the selection of consistently superb examples, choosing, as I have noticed, the more sensitive and subtle expression in each instance. His aid to artists when that kind of encouragement was desperately needed was largely conducive to the continuous development of these artists.

Yesterday I saw the Dove exhibition and, of course, all the other works on view and felt much better about the art world than I have in recent years, with so much sensationalism being promoted by institutions.

I hope that when I am next in Washington you will give me an opportunity to say hello to you. Naturally, I will let you know sufficiently ahead.

My very best regards.

Sincerely yours,

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May 16, 1966

Mr. J. Thomas Jefferson
Jefferson Gallery
7917 Ivanhoe
La Jolla, California

Dear Tom:

I was greatly impressed with the clippings and the photographs of your Gallery and very pleased that the exhibition seems to be well received.

I do not know whether it is a coincidence or not, but we have had telephone calls from several dealers on the West Coast who are eager - and insistent - on having examples by the same artists for a special exhibition in Los Angeles. We have been obliged to reply in the negative, as our supply is rapidly diminishing and we are now concentrating exclusively on requests from the few museums which are eager to fill the gaps in date or subject.

Consequently, I would very much like to know how you are doing with the show and what we may expect to have returned - and when. I trust that you are pleased with the reception your exhibition has had. Do let me hear from you soon.

My best regards to you and your charming wife.

Sincerely yours,

EGH/tm

May 9, 1966

Mrs. Albert A. List
927 Fifth Avenue
New York, New York

Dear Mrs. List:

I noted with great interest that among the many important works of art you have acquired there are several devoted to the theme of "Homage to Six Million".

While I am not accustomed to writing sales letters, I do - in this instance - want to call your attention to the fact that Abraham Rattner, with whose work I am sure you are familiar, has a number of paintings so entitled, covering a period of many years and including a variety of versions. In addition, he has expended many years.

If you have some time to spare I would be delighted to show you examples of the others in our possession, covering a wide gamut of related subject matter - THE FOUR JUDGES, THOSE WHO ESCAPED, INTO THE NIGHT, etc. Besides the oils, there are gouaches and drawings as well as one lithograph also pertaining to the Nazi horrors. I do hope that you will phone me before we close for the summer toward the end of June, as it would be a great pleasure to show these to you - and to see you again.

Sincerely yours,

ECH/tm

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May 10, 1966

Mr. Robert L. B. Tobin
711 Park Avenue
New York, New York 10021

Dear Robert:

I realize, of course, that you are a very busy young man, but don't want to be put on your blacklist by promising to hold the Sheeler ROSE IN VASE.

I promised to hold it for you and I will, but with the rush on the Sheelers now on display (including the one you chose) I want to make sure that you do want me to hold it until the estate is cleared and the prices are set. It won't be long now from what the lawyer tells me. In any event, it is always a treat to see you and I look forward to your visit.

As ever,

EGH/tm

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WESTERN UNION TELEGRAM

W. P. MARSHALL, CHAIRMAN OF THE BOARD

R. W. McFALL, PRESIDENT

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DL	Day Letter
NL	Night Letter
LT	International Letter Telegram

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KLA014 (17)(07)BC063
B PFA011 (B NHC348 NHZ5 NHZ5) PD VIA PF (MVD 32 E 51 ST) NHC
NEW YORK NY 11
MISS EDITH HALPERN, DOWNTOWN GALLERY
465 PARK AVE NYK

1966 MAY 16 AM 10 20

WITH PROFOUND SORROW WE ADVISE YOU OF THE DEATH OF JAMES J RORIMER, DIRECTOR OF THE METROPOLITAN MUSEUM OF ART, EARLY TODAY, FROM A HEART ATTACK. FUNERAL SERVICES PRIVATE MEMORIA SERVICES AT THE CLOISTERS TWO THIRTY IN THE AFTERNOON, MONDAY, MAY 16

METROPOLITAN MUSEUM OF ART ARTHUR A HUGHTON JR PRESIDENT.

SF1201(R2-66)

...rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 9, 1966

Mrs. Marion O. Sandler, Senior Vice President
Golden West Savings and Loan Association
1632 Franklin Street
Oakland, California 94612

Dear Marion:

No, I ain't dead yet. But frankly I have been close several times. Thus the long delay in sending you the invoice requested. This is now enclosed and I believe will straighten out the matter regarding the two Stasack paintings which you purchased.

I had the bright idea of getting out of the Park Avenue building for the weekend and coming to Connecticut, where a sense of peace engulfs me and I feel completely human. The Gallery is working out superbly, but we are harried every moment of the day by constant requests for information, visitors from institutions (art) who come to study our archives, etc. plus a few very nice people who break up the harrowing routine. Next season, I plan to put a stop to these extraneous activities so that I can attend to my own business consistently and spend only ten hours a day in the Gallery. As we close during July and August and this year I intend to remain in Newtown, where I can relax better than anyplace in the world, believe me I am looking forward to the end of June. By that time I hope to get a photograph of the new Sandler baby, who should be photogenic by that time. My best wishes to you and your partner in the production.

Sincerely yours,

EGH/tm

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4½ x 3

5/16/66 4. x"

EGH -

Jim Schramm called to say they would like to take the Storrs MODERN MADONNA.

But he wanted me to talk to you first about having a base made for it. He felt that would give it more protection from breaking should it be knocked over. He though black about 4" square by about 2or 3" high, but will leave it to your judgment.

They will be at the Plaza through tomorrow (Tuesday) or you can write him or just go ahead if you okay the idea or whatever.

T.

...ior to publishing information regarding sales transactions, ...searchers are responsible for obtaining written permission ...om both artist and purchaser involved. If it cannot be ...stablished after a reasonable search whether an artist or ...urchaser is living, it can be assumed that the information ...ay be published 60 years after the date of sale.

JEFFERSON GALLERY
7917 IVANHOE AVENUE
LA JOLLA, CALIFORNIA
92037

26 April 1966

Mr. Howard Rose
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mr. Rose,

Herewith the press clippings, etc. to date in reference to the exhibition. As you see, we had some photographs taken of the gallery so you could have an idea of the show's set up.

Sincerely yours,

Donna K. Foote

Donna K. Foote

CABLE ADDRESS: JEFFGAL

TELEPHONE: AREA 714 459-3020

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BOB WILLOUGHBY

May 11, 1966

Edith Gregor Halpert
Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

Mr. Willoughby has been called to London rather suddenly. In going through some correspondence on his desk I found a note from you dated April 2 regarding William Harnett.

On behalf of Mr. Willoughby may I thank you for this piece of information in the event that he has not been able to acknowledge your letter himself.

Very sincerely yours,

Charlotte Trenenfels

Charlotte Trenenfels
for
BOB WILLOUGHBY

ct:ib

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May 19, 1966

Mr. James E. Warring
National Registrier Kassen GMBH
Baseler Strasse 35/37
6 Frankfurt/ Main
Germany

Dear James:

Please forgive me for being so slow in my reply. The reason is quite valid. I have had a lengthy illness and am just about getting back into the routine. The information you requested appears below.

Morris	SPACE TENSION, 1945-8	Oil	24x19"	$500.
Sheeler	INDUSTRIAL SERIES, 1928	Litho.	11x8"	175.

You will note that the other Sheelers are not listed. Since you purchased these so many years ago and we do not retain our records here more than 10 years, it will be necessary for you to send us a photograph of the paintings. The title BARNS has been used frequently throughout his long career. Also, the date cannot be 1951 since your purchases were made in 1948 and of course we must know the correct medium, which in that dimension is probably tempera.

The PENNSYLVANIA BARN color reproduction is completely out of our territory as we sell only original works of art. I haven't seen this print for sale for many years and therefore cannot supply the information.

Sincerely yours,

EGH/tm

GASTON LEVI STUDIOS, ART RESTORING
MRS. DENISE LASSER
1160 Fifth Avenue, New York 29
TEMPLETON 1-7424

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April 28, 1966

Mrs. Halpert
Downtown Gallery
465 Park Avenue
New York, New York

Re: Painting By Gilbert Stuart
Sir William Kirkpatrick

Dear Mrs. Halpert,

As you may recall, you recently purchased an American painting - Plantation Scene - from me, and at that time offered to advise us on the sale of our Gilbert Stuart. We are enclosing a photograph of the painting, which is in perfect condition, as well as its pedigree. The painting is classified in the book on Gilbert Stuart by Lawrence Park, Vol.3, Plate # 466, page 278. It was purchased by my father about 1935 from the owner noted in the Park.

We would greatly appreciate any thoughts you might have on the possibilty of sale and would, of course, honor your commission if sale is consummated through or by you. I'm sure that we would be able to agree on any reasonable sale price.

Thank you again.

Sincerely yours,

Denise Lasser

Mrs. Denise Lasser

DL/es

for to publishing information, copying sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
reliance is living, it can be assumed that the information
y be published 60 years after the date of sale.

ago, and I've certainly enjoyed it immensely. But the pride, the glow that I felt when I received the Shahn, and that I feel each time I look at it, far surpasses my earlier feeling. Part of it is the beauty of owning a work that I love. An equal part is finally having the confidence not only to know what I like and I consider good, but also to be sure enough of my own opinion to know what I want for myself. There have been many times in the past when I have, at my father's urging, told my parents what I like or dislike, and, where possible, why. I have also told them what I would like to see in our home. But I have never before been sure, or wanted to make the decision myself. I had always been slightly afraid that when I got around to choosing something for myself I would let the opinions of others be more

...rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission ...om both artist and purchaser involved. If it cannot be ...stablished after a reasonable search whether an artist or ...rchaser is living, it can be assumed that the information ...ay be published 60 years after the date of sale.

MUSEUM OF ART RHODE ISLAND SCHOOL OF DESIGN PROVIDENCE, RHODE ISLAND 02903

April 25, 1966

Mrs. Edith Halpert
465 Park Avenue
New York City, N. Y.

Dear Mrs. Halpert:

As you probably know, the Museum of Art, Rhode Island School of Design is having a Retrospective Exhibition of Niles Spencer paintings from May 19th until June 12th. The preview of this exhibition will take place on Wednesday, May 18th at eight-thirty, at which time we will be happy to have you as our guest.

Mr. Richard B. Freeman from the University of Kentucky Art Department, who organized this exhibition, will lecture on Niles Spencer in our Memorial Hall at eight-thirty.

Preceding the preview, there will be several small dinner parties held by members of the Museum. We naturally would like you to be a guest at one of these dinners. Would you be good enough to let me know by May 6th, if you will be able to attend, so that I may inform your hostess?

Sincerely yours,

Catharine S. Lontz

(Mrs.) Catharine S. Lontz
Membership Office

csl

ies to publishing information regarding sales transactions, searchers are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or archaser is living, it can be assumed that the information ay be published 60 years after the date of sale.

Put her sure she's on our list Cust

999 LAKE SHORE DRIVE

CHICAGO, ILLINOIS 60611

April 26, 1966

Mrs. Edith G. Halpert
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Mrs. Halpert:

Thank you so much for your letter of April 22nd. I was in New York, as I wrote you last that I would be, but I was only there for three days, and these were taken from morning to night by the activities surrounding my daughter and her new born baby. I could not get away long enough to see your gallery, as I had hoped. Now I shall have to wait until next Fall.

Sincerely,

Elizabeth Paepcke

Mrs. Otto L. Spaeth, Hudson D. Walker and John Hay Whitney. There being no other nominations, on motion duly made, seconded and carried, the aforementioned proposed directors were unanimously elected.

Mr. Sarnoff then called upon David M. Solinger, Chairman of the Campaign Planning Committee, to report on the status of the campaign. Mr. Solinger stated that approximately $6,500,000 had been received in gifts or pledges, more than enough to cover the cost of land and construction of the new building. Of this sum 101 members of the Friends have thus far contributed $2,600,000, or 40% of the total. The Benefit Auction of 50 works of art held at the Parke-Bernet Galleries on May 11th brought in $395,000. $1,500,000 remains to be raised to reach the $8,000,000 goal and underwrite new services. All Friends have been invited to contribute; it is hoped that all will make contributions in the near future. The fund drive will continue for several months.

John I. H. Baur, Associate Director of the Museum, said that one week from today, on May 25th, the staff was moving into the new building, a very exciting moment. The sheer size of the building will create all kinds of new possibilities and new programs. The lighting is excellent and movable partitions in the galleries will permit of adjustable space for exhibitions. The permanent collection will be shown continuously in changing selections. The new Museum will also offer far greater opportunities for the Whitney Annual Exhibition, which will display a more meaningful cross-section of American art. Curators will visit all parts of the country to cover the national field for this exhibition.

Mr. Baur stated that although heretofore the Museum has concentrated on 20th Century American art, it now plans to form a small nucleus of 18th and 19th Century art, relying mainly on gifts. Also, he said, it would return to the field of prints, which has become increasingly important. Another major change will be the formation of an educational department.

Mr. Baur further stated that there will be a 50¢ admission charge in the new building. School children, accompanied by an adult, will be admitted free of charge. Members of the Friends will, of course, be admitted without charge on presentation of their membership cards. A small lounge and restaurant has been set aside for the Friends, where they may have luncheon and tea. The Museum will open at 11 o'clock and close at 5:00. It will not open, however, until September 27th.

Lloyd Goodrich, the Museum's Director, showed about sixty color slides of some of the works to be shown in the opening exhibition on September 27th, Art of the United States. He explained that the Museum hoped to make this the finest exhibition of American painting and sculpture ever assembled under one roof; it will include about 400 works by 300 artists, covering American art from Colonial days to the present.

The meeting was thereupon adjourned.

David A. Prager
Secretary

May 31, 1966

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SIEBER & McINTYRE, INC.
ADVERTISING / MARKETING • 109 N. STATE ST. • CHICAGO, ILL. 60602 • AC 312 • 332-1815

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May 12, 1966

Miss Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Miss Halpert:

The Agency I represent specializes in pharmaceutical advertising and is in the process of developing, for our Client, Armour Pharmaceutical Company, a series of ads in which Robert Osborn's work would be a tremendous asset. The product to be advertised is a drug for the treatment of angina pectoris (a symptom of inadequate blood supply to the heart muscle). We plan to illustrate how people affected by this disease view themselves--usually exaggerated and out of perspective with reality, a condition sometimes termed "Heart Awareness." Such people usually place great emphasis on their heart in relation to everyday activities.

These ads will be two-page spreads appearing in leading medical journals, with one page devoted to Mr. Osborn's illustrations in black and white or full color. They would be the primary factor in attracting readership.

We would greatly appreciate knowing if Mr. Osborn has ever worked on a pharmaceutical product, and if so, which one and how long ago. This is important only in terms of our not wishing to create advertising that would look like a copy - or even resemble that done for another client in the same field. Naturally, since Mr. Osborn's work is so distinctively unique, this presents more of a problem than it would with other illustrative techniques.

If Mr. Osborn is at all interested in this assignment, a meeting could be arranged to ponder the finer points.

We would appreciate hearing from you, either by phone or mail, at your earliest convenience.

Cordially yours,

SIEBER & McINTYRE, INC.

Barry Slavin
Art Director

BS:jp

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May 9, 1966

Mr. Charles C. Cunningham, Director
Wadsworth Atheneum
25 Atheneum Square North
Hartford, Connecticut 06103

Dear Charlie:

I am sorry that I caused some distress at the Wadsworth Atheneum. If the objects are really on view - and of course I never "see nothin' " being tied down as I am to my complex duties - but since you state that the Folk Art is exhibited, I have no intention or desire to remove anything from Hartford. So please forget it.

I certainly hope that you will enjoy your work in Chicago and will make more trips to New York as it is always a great pleasure to see you. Also, do let me know when in May you plan to be here so that I may arrange my time accordingly. I would feel very sad if I were to miss your visit.

Best regards to you and Elinor.

Sincerely yours,

EOH/tm

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CITY ART MUSEUM OF ST. LOUIS

St. Louis, Missouri 63105

President: HENRY B. PFLAGER • *Vice-President:* ROLAND W. RICHARDS • *Director:* CHARLES E. BUCKLEY • *Secretary:* MERRITT S. HITT

May 17, 1966

The Downtown Gallery, Inc.
465 Park Avenue
New York, New York 10022

Dear Sirs:

In accordance with our customary procedure, I enclose herewith two copies of a Bill of Sale covering our purchase of the painting, "Gas House District, 1932" by Niles Spencer, American artist (1893-1952).

Please have the document executed with signature affixed by a designated official of your firm. The original will be returned to me and the duplicate may be retained for your file.

Many thanks.

Very truly yours,

Merritt S. Hitt
Secretary

MSH:ag
enc.

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May 10, 1966

Mr. James S. Schramm
P. O. Box 727
Burlington, Iowa

Dear Jim:

As you will note from the enclosed, the check was made out on April 23rd and I held it in the hope that I could send a letter with it. But between my few relapses and necessary trips to Washington and elsewhere, all my correspondence has been held up until I came up to Connecticut for a weekend. I am here with my Edixphone having a ball talking my head off without any interruptions or interference. I wish I could run the Gallery at long distance this way. Gosh, I sure would accomplish much more than I do these days.

Apropos of the Hartley - if by any chance I should succeed in selling it at a higher price than I estimate at the moment, I will certainly be glad to send you a balance. In this period of one-image artists, it is becoming almost impossible to sell a painting which is not considered characteristic. MT. KATAHDAN and the more sophisticated buyers' choice of the German expressionist period both stand for Hartley. Still lifes, figures, etc. are out. We had the same experience with Marin, who is catalogued in many minds as a SEASCAPE painter. And of course, among the current artists, the one-image has become almost the single standard. But I do see signs of a revaluation in the future.

I certainly look forward to seeing you and Do either Friday the 13th (I have to leave town for three days from the 14th to the 16th and would be utterly miserable if I missed you during this visit). Won't you be a doll and phone me when you arrive so that we can make a specific appointment. Meanwhile, my affectionate regards.

As ever,

EGH/tm

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ADDISON GALLERY OF AMERICAN ART
PHILLIPS ACADEMY – ANDOVER, MASSACHUSETTS

May 3, 1966

Dear Edith:

It was so pleasant to have escargot at L'Escargot and we enjoyed the entire evening. Caught the plane without difficulty.

Just as a reminder, some day I would like very much to have your help in selecting a Sam Halpert for the Addison Gallery Collection. Also, don't forget to put the Addison Gallery on the list as a possible owner of the Sun, Rocks and Trees, the small sketch on plexiglas, by Sheeler. I chose this one particularly because I had selected the large, final version for the Richmond Quadriennial four years ago.

Again, many thanks.

Best,

Bartlett H. Hayes, Jr.

Bartlett H. Hayes, Jr.
Director

Mrs. Edith Halpert
The Downtown Gallery
465m Park Avenue
New York, New York

bhh/t

Dictated by Mr. Hayes,
Signed in his absence.

Sincerely yours,

MDH/tm

PS. I have just noticed the conditions for exhibiting under the auspices of KAAA and must advise you that under no circumstances does this Gallery pay the packing, shipping and insurance charges. No doubt you understand this routine arrangement, but I want to make certain that there will be no confusion about the matter. Our insurance ends at our portal and, of course, we have no facilities for packing and shipping nor arrangement to underwrite the various charges involved.

ARCHIVES OF AMERICAN ART

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DALZELL HATFIELD GALLERIES
FINE PAINTINGS · SCULPTURE
AMBASSADOR HOTEL
AMBASSADOR STATION BOX K
LOS ANGELES 5

April 28, 1965

Mrs. Flora M. Preston
95 Alma
Rohnert Park, Calif.

Dear Mrs. Preston:

In reply to your recent letter, we have not written more often because there was no need to until we had some more concrete news for you in respect to selling your Harnett painting. We have shown the picture continuously, and recently thought it was completely sold, however, the people did not buy it and brought to our attention that your painting is described in the book "After the Hunt" by Alfred Frankenstein as being either a forgery or a misattributed picture. This is probably the reason why we have not been able to sell the painting. In case you are interested, the description is #8, Public Ledger, on Page 175 in the Frankenstein book which was published by the University of California Press. The text on your painting is as follows:

> "Public Ledger #8. A cabinet in which is a door, partly broken, with a large brass hinge. On the top of the cabinet, three turnips, a glass of wine, a hard roll, a wooden-handled knife, a snuff-box, and a Dutch jar with a windmill and other objects dimly painted on its side, but without a pewter lid. A copy of the Philadelphia Public Ledger hangs over the edge of the cabinet's top, L., no date, 10x8-¼". (The Dutch jar is, of course, a very common Harnett motif. The turnips and roll seem to have been adapted from Harnett's Munich pictures of 1883, and tne hinge over the large crack in the door is copied from Harnett's OLD MODELS of 1892, plate 82.)

In view of this criticism, it seemsadoubtful that we shall ever effect a sale, and we are awaiting word from you whether you want to pick it up or have us ship the painting to you. In

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May 18, 1966

Mr. Leslie M. Cheek Jr., Director
Virginia Museum of Fine Arts
Boulevard and Grove Avenue
Richmond, Virginia

Dear Mr. Cheek:

Thank you for sending us the catalogs which, incidentally, I think are very handsome in format.

In referring to this catalog, I notice that only three of the four paintings lent by us are listed. Our consignment invoice #7984 includes the George L.K. Morris LATE GOTHIC, 1964, priced at $2400.

We have records to the effect that Santini picked up the Stasack, Tseng Yu-Ho and Rattner at the Gallery on April 21st and the Morris the following day at the artist's studio. Santini had all the proper instructions and the four paintings were undoubtedly shipped at the same time. Won't you be good enough to have this matter checked and advise us accordingly.

With best regards, I am

Sincerely yours,

EGH/tm

cc: Santini Brothers

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...will advise me accordingly.

May 9, 1966

Mrs. Adelyn D. Breeskin
1254 31st Street, N.W.
Washington, D. C.

Dear Adelyn:

As usual, you were a charming hostess and I enjoyed the dinner, the sleep (without a single Peeping Tom) and the privacy of my robe.

I also want to congratulate you on the current exhibition, which again will have a tremendous influenceon the point of view of many museums throughout the country, who will realize that quality as such is a more important factor than novelty.

Guess where I am doing my dictation. Right in Newtown, although not in my own home, as it has not been made ready for re-occupancy at the moment and I don't want to take off the Folk Art from the walls in the Gallery until we are ready to close.

The old house loses much of its charm without the early paintings and sculptures, which I love as dearly as the house itself and the other contents. It is curious how my mood changes the moment I enter it. I become calm, relaxed and in good mood with the world at large.

I discovered that I have to give a lecture at the Alexandria Art Center (or whatever it's called) next Monday - I believe the 16th. But now that the Gallery is closed on Saturdays, I plan to spend my weekend in Washington as it will give me an opportunity to see Nathaly's husband and her, of course, as well as the Corcoran show, the opening of which I missed and have been severely criticised for the oversight. I also want to see the Landscape exhibition again and, if you are about in your office, I will come in to say hello. Until then, my best - and again, many thanks. I truly treasure your friendship.

As ever,

EGH/tm

P.S. I found the poster I intended to give you and will bring it with me for personal delivery. This is my favorite of all the Shahn works in the medium and I want to share my pleasure with you. However, if you prefer the one you saw during

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LAW OFFICES OF
RUBIN, BAUM & LEVIN

MAX J. RUBIN
FREDERICK BAUM
ABRAHAM G. LEVIN
JACK G. FRIEDMAN
IRVING CONSTANT
BERNARD STEBEL
JOSEPH TAUBMAN
RONALD GREENBERG
FREDRIC M. SANDERS

598 MADISON AVENUE
NEW YORK, N.Y. 10022
PLAZA 9-2700

May 10, 1966

Mrs. Edith G. Halpert
Downtown Gallery, Inc.
Ritz Tower & 57th Street
New York, N. Y.

Re: Avnet

Dear Mrs. Halpert:

We have received copies of sales confirmation slips issued by The Dresner Company, indicating that the 1375 shares of Avnet Corp. stock was sold on May 4, 1966 and that the net proceeds to be received after taxes and commissions is $30,126.92. Since the amount received is less than the $33,700 due to you, it will be necessary for you to notify Mrs. Avnet as to the deficit so that she may pay you the difference or issue additional stock to cover the difference on the same basis as the stock which was sold. If you wish, we can contact Mr. Avnet with reference to the above. In any event, Mrs. Avnet should be notified as to the sale and the proceeds received.

Very truly yours,

Jack G. Friedman

JGF:dg

SHELBURNE MUSEUM

INCORPORATED

Founded in 1947 by Mr. and Mrs. J. Watson Webb

SHELBURNE, VERMONT

Office of the Director

Burlington 862-9646
Area Code 802

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NOTICE OF ANNUAL MEETING OF MEMBERS OF SHELBURNE MUSEUM, INCORPORATED

PLEASE TAKE NOTICE THAT IN ACCORDANCE WITH THE BY-LAWS OF THE CORPORATION THE ANNUAL MEETING OF THE MEMBERS OF SHELBURNE MUSEUM, INCORPORATED WILL BE HELD ON SATURDAY, JUNE 4, 1966, AT 10:00 O'CLOCK IN THE FORENOON (DAYLIGHT SAVING TIME) IN THE MEETING HOUSE ON THE MUSEUM GROUNDS IN SHELBURNE VILLAGE.

THE MEETING WILL BE FOR THE FOLLOWING PURPOSES:

1. ELECTING TRUSTEES AND A CLERK FOR THE ENSUING YEAR.

2. CONDUCTING ANY AND ALL OTHER BUSINESS PROPER TO COME BEFORE THE MEETING IN ACCORDANCE WITH THE ARTICLES OF ASSOCIATION AND BY-LAWS OF THE CORPORATION.

ALL MEMBERS, ASSOCIATE MEMBERS AND TRUSTEES WHO CAN BE PRESENT, AND THEIR HUSBANDS OR WIVES, ARE INVITED TO A BUFFET LUNCHEON ON BOARD THE S. S. TICONDEROGA AT 12:30 P.M. FOLLOWING THE MEETING.

TO HELP MR. J. WATSON WEBB, JR., THE PRESIDENT, IN PLANNING THE LUNCHEON, PLEASE COMPLETE THE REPLY POSTCARD AND RETURN IT TO THE CLERK AT 156 COLLEGE STREET, BURLINGTON, VERMONT, BY WEDNESDAY, JUNE 1ST, OR SOONER IF POSSIBLE.

DATED AT SHELBURNE, VERMONT, MAY 19, 1966.

David W. Yandell

DAVID W. YANDELL, CLERK

May 9, 1966

Mr. Tom L. Freudenheim, Assistant Director
University Art Museum
University of California, Berkeley
Berkeley, California 94720

Dear Mr. Freudenheim:

I am sorry to be somewhat late in my reply, but I had to spend several days in Washington and, as a matter of fact, am now dictating this letter at my summer home, where I am spending the weekend without any interruptions.

We will be very glad to cooperate with you and will lend the two or three Pascins for which you ask. I have several others in my collection, including one that has never been exhibited as I had it hanging in a special spot in my apartment, where I could enjoy it, but very few others could see it. It is a very difficult painting to reproduce as the background is red and the black linear elements disappear in the photo print. The title of it is "The Encounter Between Herod and Salome".

Incidentally, there is another drawing also entitled "Coney Island", which includes portraits of several artists. I was on that trip and was also present when he made the drawing of "Pop" Hart under very amusing circumstances. If you would like reports on these, I will be glad to supply them. In addition, we have a fairly complete record of all the Pascins which we had sold in the past, but no doubt by this time you have your list completed. However, the forms are now enclosed.

Best regards.

Sincerely yours,

EHH/tm

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QUINTIN NEAL

ARTIST

May 12, 1966

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

Thank you for your nice letter containing the information on Kuniyoshi. We have mailed the two prints to you, and if they meet with your approval your offer of $ 125.00 is agreeable to us.

Incidentally it was Miss Henninger who manages the gallery at Gumps who recommended you to us, in fact, the prints were just taken in to her on consignment when your letter arrived, but she thought it a good idea for the prints to be sold in the east where Mr. Kuniyoshi is well known.

We trust you will notify us of your decision when convenient.

Yours very truly,

Quintin Neal

2006 32nd Avenue
San Francisco, California

WILHELMUS B. BRYAN • 3171 RIDGEWOOD ROAD, N. W., • ATLANTA, GEORGIA 30327

May 12, 1966

Mrs. Edith Halpert
Downtown Gallery
465 Park Avenue
New York, New York

Dear Mrs. Halpert:

It was good to talk with you over the telephone. I am sorry to have to bother you but obviously the matter is of considerable interest to me.

The painting is called "Landscape with Brook", Karfiol. You wrote me a letter on May 30, 1961 authenticating the painting which was done in 1949. It is an oil size 36 x 28. I think I paid you $1500 over several years from 1961 on. I am enclosing a photograph but not the one which you sent me since that photograph has your authentication on it.

Naturally, I am interested in the current market value of the painting and in finding some way to dispose of it. Any suggestions will be most welcome.

I hope all goes well with you in your new location. I look forward to visiting the gallery when I am able to get to New York.

Sincerely yours,

W. B. Bryan.

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COMMITTEES

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William Dorr
Mrs. Leonard S. Field
Jacques Kaplan
Mrs. Peter Oliver
Mrs. Richard Rodgers

Activities:

Howard W. Lipman, Chairman
Malcolm K. Fleschner
William A. Marsteller
Mrs. Jack I. Poses

Hostess

Mrs. Michael Irving, Chairman
Mrs. Joseph James Akston
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WHITNEY MUSEUM OF AMERICAN ART
22 WEST 54th ST. • NEW YORK 19 • PLAZA 7-2277

GERTRUDE V. WHITNEY, *FOUNDER*
FLORA WHITNEY MILLER, *PRESIDENT*
LLOYD GOODRICH, Director
JOHN I. H. BAUR, Associate Director
JOHN GORDON, Curator
EDWARD BRYANT, Associate Curator
MARGARET McKELLAR, Executive Secretary

April 25, 1966

Mrs. Edith G. Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

Dear Edith:

Thank you so much for the really beautiful portfolio, Ten Works, Ten Painters, published by the Wadsworth Atheneum. I do not think I have ever seen more skillful reproductions of paintings. We are delighted to have it for our library.

Yours sincerely,

Associate Director

JIHB:pw

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last official function of any kind to be held there before the Museum moves to its new quarters on May 25. It also proposed short talks on the Museum's future plans by Mr. Goodrich and Mr. Baur.

Junior Members:

At a meeting of the Board of Directors on December 16, 1965, a Junior Membership in the Friends was established in order to give young people an opportunity to join in our activities. Dues were set at $100 and an age limit of 35 was established. Our only effort to attract Junior Members so far was the memorandum I sent to all of you on December 23, inviting the children of members to join. As a result we now have seven Juniors, but I have no doubt the number will increase rapidly when news of the new class spreads, particularly since Junior Members will enjoy the same privileges as seniors.

Annual Party:

As the new York Times remarked the next day, the night of April 19 established a record for the number of simultaneous social events, charity balls, theatrical openings and the like. Nevertheless some 225 members and their guests came to dance to Lester Lanin's orchestra, and enjoy a preview of the Museum's new acquisitions including a special gallery devoted to those of the Friends. It was the Museum's annual party for our membership.

Museum Services to Members:

While the Museum will be closed from now until it opens in its new building about September 27, members may still enjoy most of

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May 10, 1966

Mr. Milton Meltzer
263 West End Avenue
New York, New York 10023

Dear Mr. Meltzer:

On April 22nd I answered your letter regarding one painting by Ben Shahn, advising you that I would furnish the information about THE CHURCH IS THE UNION HALL after additional research. We now have located a record of this painting, which was painted in 1946 and was then acquired by Mr. Hoke Levin of 19460 Cranbrook, Detroit, Michigan 48221. I have a vague notion that Mr. Levin died some years ago, but no doubt his widow - if this is a fact - may be reached at that address.

Your May 8th letter arrived just as I was dictating the above. I am sorry that I have no photographic record of the James Chaney print. I regret also that we have neither an extra print nor the negative for the Pippin painting. With regard to other Negro subjects, unfortunately our early archives are in storage and it would involve a good deal of time for us to do this research. If by any chance I come across something of this type, I will be glad to communicate with you.

Sincerely yours,

EGH/tm

P.S. We have ordered prints of the two photos for which you had paid and will forward them as soon as they are received.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 9, 1966

Mr. Barry Wallenstein
200 West 86th Street
New York, New York

Dear Mr. Wallenstein:

At last I was able to obtain a photograph of the Guglielmi painting MENTAL GEOGRAPHY. This is now enclosed.

The other painting you requested is the property of Julian Levi, who may be reached at the Art Students League, where he serves as instructor. I am quite sure he will be glad to cooperate as well.

Sincerely yours,

EOR/tm

Permission hereby given for reprpduction only in the Odyssey Press "Anthology of the 1930's, with proper credits.

ARCHIVES OF AMERICAN ART

ERNEST BROWN & PHILLIPS LTD

DIRECTORS:
OLIVER F. BROWN, O.B.E.
PATRICK L. PHILLIPS
NICHOLAS H. BROWN
E. C. PHILLIPS

THE LEICESTER GALLERIES

4 AUDLEY SQUARE
LONDON W1

TELEPHONE: MAYFAIR 1159 · TELEGRAMS: AUDAX AUDLEY LONDON · CABLES: AUDAX LONDON W1

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NEB/JCO

17th May, 1966

Mrs. E.G. Halpert,
Director,
The Downtown Gallery,
465 Park Avenue,
New York, N.Y. 10022.

Dear Mrs. Halpert,

I am enclosing a catalogue of the Ottesen show, which looks very well indeed. Ottesen himself is pleased.

Madame Grilichess told me that you had been ill, and I am so sorry.

When you have a moment to spare, could you let me know about the five silk screen prints by Ben Shahn, of which I wrote to you on the 23rd February this year. If they are in fact genuine I would like some valuation so that I can sell them for the people concerned.

With best wishes from us all,

Yours very sincerely,

Nicholas Brown.

PENSION PLANNERS
OF BALTIMORE, INC.
Consultants & Actuaries

NEW YORK OFFICE
PHONE HA. 1-0580

WASHINGTON, D. C. OFFICE
PHONE 296-6216

SUITE 900 ONE CHARLES CENTER PHONE 685-0580 • BALTIMORE, MARYLAND 21201

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May 11, 1966

Downtown Gallery
32 East 51st Street
New York, New York

17½ x 13 Gd 600. Fl 2000.

ATTENTION: Edith Halpern

W.C. 1924

Dear M's Halpern:

Please give us a valuation of the Stuart Davis painting entitled "Harbour Gloucester" which Mr. Sigmund M. Hyman obtained from you in January, 1963.

Many thanks for your cooperation.

Very truly yours,

PENSION PLANNERS OF BALTIMORE, INC.

Barbara J. Kuhn

(Mrs.) Barbara J. Kuhn
Secretary to Mr. Hyman

SMH/bjk

P.S. Was ever other price ever given?

university of florida, college of architecture and fine arts **UNIVERSITY GALLERY** gainesville, florida

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May 12, 1966

Mrs. Edith Halpert
Director
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

We here at the University of Florida are planning an exhibition of the work of Yasuo Kuniyoshi for the fall of 1967. It is our hope to include in this exhibition about 50 or 60 oils and gouaches as well as a good representation of drawings and graphics.

We are at present compiling a working list of institutions and private collections which own significant Kuniyoshis. I have already made use of the Whitney's file which has been our major source of information. It is, however, not too complete in regard to Kuniyoshi's later works and these I think are most significant and would be a revelation to the present art public.

As one of Yasuo's former students, I hope to make this an important exhibition which will not only honor him but will bring his works to the attention of the new generation who is not familiar with his achievement.

We plan to publish a catalogue (see the enclosed one for our present exhibition on the art of India) which will carry a good number of black and white plates and, hopefully, at least one color plate.

Knowing of your and your Gallery's close association with Kuniyoshi over the years, I would greatly appreciate any suggestions you might wish to offer concerning materials which would help us make this showing a success.

I will be in New York City on June 13th, 14th and 15th, following the Museum's Conference in Chicago and, if it is possible, I would greatly appreciate the opportunity of meeting you and discussing our exhibition.

Oh, June.

Sincerely,

Roy C. Craven, Jr.
Director
University Gallery

RCC/hm

CLASS OF SERVICE

This is a fast message unless its deferred character is indicated by the proper symbol.

WESTERN UNION TELEGRAM

W. P. MARSHALL
CHAIRMAN OF THE BOARD

R. W. McFALL
PRESIDENT

SYMBOLS
DL = Day Letter
NL = Night Letter
LT = International Letter Telegram

The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at point of destination

NF 105 (31)(21)LA140
L LLT007 NL PD 6 EX LOS ANGELES CALIF 18
MRS EDITH HALPERT
DOWNTOWN GALLERY 32 EAST 51 ST NYK

9 AM 3 52

CONFIRMING OUR PHONE CONVERSATION, URGENTLY NEED REPRESENTATIVE WORKS OF YOUR PRECISIONIST ARTISTS TO SHOW ANTECEDENTS OF CURRENT AMERICAN CONSTRUCTIVISTS AND PURISTS. WE PREFER ITEMS FOR SALE. IF NO PAINTINGS WATER COLORS AND DRAWINGS OKAY. I DEEPLY APPRECIATE YOUR HELP IN THIS. HOPE YOU ARE FEELING BETTER
HERBERT B PALMER 519 NORTH LA CIENEGA LA 90048

SF1201(R2-55)

law to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

...ior to publishing information regarding sales transactions, ...searchers are responsible for obtaining written permission ...on both artist and purchaser involved. If it cannot be ...stablished after a reasonable search whether an artist or ...rchaser is living, it can be assumed that the information ...ay be published 50 years after the date of sale.

May 16, 1966

Dear Nat:

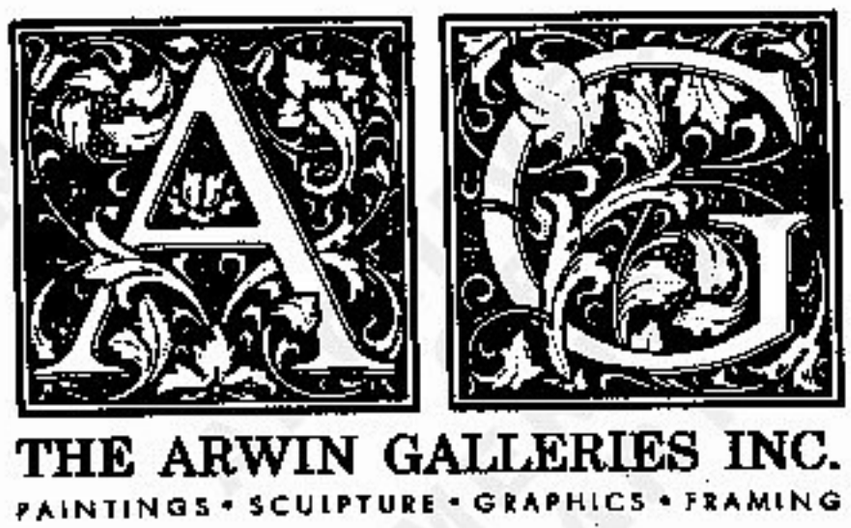
I have been getting very good reports about you and, as a matter of fact, Bill Cummings mentioned with great pleasure how very much improved you appeared and that you are almost back to your good old handsome self.

Obviously, this was not a good year for us Tauruses. I too had a very rough time, but they finally located the cause of my problem and patched up the old noodle so I am almost normal again. All I need is a good rest in the country and now that we are nearing my two months vacation I really have something to look forward to. Perhaps I can get you down to Newtown or can drag myself up to Boston, so that we can have an appropriate celebration. If either of our towns has a discotheque, we might try out the new steps. Meanwhile, keep well and let's do something about getting together early in the summer.

Affectionately,

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[redacted]



THE ARWIN GALLERIES INC.

PAINTINGS • SCULPTURE • GRAPHICS • FRAMING

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May 11, 1966

Mrs. Mary C. Black, Director
Museum of Early American Folk Arts
49 West 53rd Street
New York, New York 10019

Dear Mary:

I am so pleased that there will be another exhibition of Folk Art in the Time-Life Exhibit Center.

Frankly, I was rather surprised that only one item was selected from the combined collections of our Folk Art Gallery and my personal collection, which I am preserving for a future gift. I suppose there will be some paintings and sculptures which had passed through my hands, but I still feel that credit for only one example seems rather odd.

After all, everyone acknowledges the fact that Folk Art interest was created by the American Folk Art Gallery and certainly after it opened as a separate unit of The Downtown Gallery in 1929. Also, much of the information which appears in various publications today is based on the large number of catalogs issued by the Gallery in relation to each exhibition, which usually concentrated on a theme or a medium. Furthermore, as you know, the first catalog issued by Williamsburg was written entirely by me and, in looking through some papers recently, I found that I also took full charge of the format, printing, etc. - a fact for which Mrs. Rockefeller thanked me profusely. Incidentally, I have promised to give to the Smithsonian all my archives relating to Folk Art, including the pamphlets, autobiographies, etc. which I picked up at various second-hand shops in the early days together with all the material that Mercer gave me relating to Pennsylvania German fractures, etc. In addition, there are records of exhibitions held at the Whitney Studio Club and at the Folk Art Museum founded by Eli Nadelman, the sculptor, and his wife in Riverdale.

I am writing this to you as it has been pointed out by so many people in the past decade that many credits have been mixed. While this has not disturbed me, I do feel in this instance that it would be absurd to have only one example representing this Gallery, which has certainly been responsible for the subsequent interest in the field - both in the exhibition and in the new publication. I feel that you will understand why I am frank about this situation.

It was so good to see you in Washington and to finally meet your husband. I hope to hear from you in the near future as I am very eager to get your reaction to my non-gripe but factual letter.

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May 10, 1966

Mr. Joseph Gropper, Director
Gropper Art Galleries
40 Brattle Street
Cambridge, Massachusetts

Dear Mr. Gropper:

I am sorry to be so late in my reply, but I was waiting for a visit from Ben Shahn, as I was most suspicious about the print of which you sent a snapshot.

For your information, this is not an original and, as a matter of fact, the artist is indignant about the fact that such prints are still being out on the market. It was actually made as a reproduction from an original gouache painting, which the owner had reproduced without Shahn's permission and a good many have been withdrawn from the market subsequently at his request. Actually, I have never seen the print, although I am well familiar with the original painting.

From the snapshot the Max Weber appears authentic, but it is impossible to judge these without actually seeing them. There were several books published and now and then someone has appeared with the print which was removed from the book, matted and framed subsequently.

Because of the bad experiences we have had in recent years since so many chain stores, department stores, etc. have established "art galleries", we are obliged to reserve any opinion until we actually see the object. I am sure you can understand. Meanwhile, I would suggest that you offer the Ben Shahn - if you so intend - with the statement that it is a reproduction and not an original print made by him. I am happy that the Dealers Association is finally getting into the act so that innocent dealers and collectors will know what they are acquiring in the future. In closing, I want to state that I will be glad to give you information on the Weber when I see it, as we have all received instructions not to commit ourselves unless the actual object is presented to us for direct observation.

Sincerely yours,

EGH/tm

ior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission m both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or rchaser is living, it can be assumed that the information y be published 60 years after the date of sale.

May 17, 1966

National Museum of Sweden
Stockholm, Sweden

Attention: Dr. Nordfeldt,
Director

Dear Sir:

As agents for the work of Ben Shahn, we would be most grateful if you could give us a bit of information for our records.

With regard to the PORTRAIT OF DAG HAMMERSKJOLD which you own, our books do not indicate the dimensions of the picture and I wonder if you could let us know what they are.

Many thanks for your courtesy.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

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Monthly Calendar
The Jewish Museum

1109 Fifth Avenue / New York / New York 10028

Non-Profit Org.
U. S. Postage
PAID
New York, N. Y.
Permit 7891

Downtown
465 Park Ave.
Ritz Concourse
New York, New York

GALL.

tor to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 5, 1966

Miss Edith Halpert, director
Downtown Gallery
465 Park Avenue
New York, N.Y.

Dear Miss Halpert,

My apologies for arriving without an appointment last Friday. I was pleased to find you interested in the educational aspect of the art exhibitions at our gallery. I'm enclosing a photo taken a few years ago. We can easily hang 30 very large paintings and have 3200 ft. of floor space for sculpture.

I am interested in not only the Rattner show but especially Marin, Davis, Hartley or Shahn. The time would depend on when you have one available which you would be willing to lend us. We would naturally cover all costs involved, would publicize it and might even sell something for you.

As I am trying to nail down a schedule for next year, I wondered if you could give me some idea when you would have something you might feel of value for us. Looking forward to hearing your thoughts on this.

Sincerely,

George E. Mellor

George E. Mellor
Director

Enclosure

GEM:bp

LAMONT GALLERY | THE PHILLIPS EXETER ACADEMY · EXETER, NEW HAMPSHIRE 03833

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Copy

May 18, 1966

Navajo-General
342 Madison Avenue
New York, N.Y.

Gentlemen:

On April 29th last you picked up from us one box, weighing 312 lbs., containing a bronze sculpture, for delivery to:

MRS. EDGAR TOBIN
340 TERRELL ROAD
SAN ANTONIO, TEXAS

and with a notation of the Bill of Lading to release for $2.00 per lb., freight charges collect.

We have been advised by our customer, the Downtown Gallery, of 465 Park Avenue, this city, who authorized the shipment, that the sculpture was received in a damaged condition. Said sculpture is by an artist named PATTISON, entitled "Surgeons Conferring", and the Downtown Gallery has advised the consignee to retain all packing materials for an examination.

We would, therefore, ask that you initiate examination and advise us of your findings at the earliest possible moment.

Very truly yours,

W. S. BUDWORTH & SON, INC.

Charles W. Johnson

CWJ:gm
copy- Downtown Gallery

May 2, 1966

Miss Edith Halpert
The Downtown Gallery
32 - East 51st Street
New York, New York

Dear Miss Halpert,

The Denver Art Museum is planning an exhibition, called "The Western Frontier" which is scheduled for the period, July 28 through October 9, 1966. This time coincides with the peak of our tourist season, when the show will be the major attraction at our Museum.

It is our intention to make the show a comprehensive report on American Western expansion in the 19th century. Through paintings, sculpture, prints and drawings, we hope to portray the drama of the era - the fur traders, cowboys, Indians, military skirmishes, early city settlements, the gold miners, the Pony Express, the pioneers, the new railroads.

I am hoping that you may be able to help us by lending some material from your gallery. Perhaps you could send some glossy photographs of objects which might be available for loan; from these we could select two or three with alternates in view of possible sale. We plan to give the show wide publicity and the Museum also plans to publish a small, illustrated catalogue. We will need to finalize the content of the show and have photographs in hand no later than June 10 in order to meet the printer's deadline.

Costs of packing, shipping and insurance will, of course, be borne by us. Our fine arts policy provides all risk, wall-to-wall coverage. More details about the shipment of loans will be forwarded later. However, you might like to know that we plan to have Santini Brothers handle the New York shipments.

Needless to say, we are most grateful for your generous cooperation in the past and we do hope that you will be able to help us again at this time.

Sincerely,

Royal B. Hassrick

Royal B. Hassrick
Assistant Director

The Denver Art Museum

West Fourteenth Ave. and Acoma St. / Denver, Colorado / 80204 / Telephone 297-2793

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I look forward to hearing from you in the near future and hope that you will be able to arrange for a visit to the Gallery to make the final selection.

Sincerely yours,

EGH/tm

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or urchaser is living, it can be assumed that the information ay be published 60 years after the date of sale.

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UNIVERSITY OF CALIFORNIA, BERKELEY

BERKELEY • DAVIS • IRVINE • LOS ANGELES • RIVERSIDE • SAN DIEGO • SAN FRANCISCO

SANTA BARBARA • SANTA CRUZ

OFFICE OF THE DIRECTOR
UNIVERSITY ART MUSEUM

BERKELEY, CALIFORNIA 94720

April 25, 1966

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Mrs. Halpert:

As you know, the University Art Museum, University of California at Berkeley is organizing the first major museum exhibition of the work of Jules Pascin. The exhibition will open in Berkeley in November, 1966, and will travel to five other museums, including the Whitney Museum of American Art, where it will be shown in May and June of 1967.

The show will be highly selective, but will be one encompassing the entire range of Pascin's oeuvre. I would like to invite the participation of The Downtown Gallery and would consider it a privilege to include the paintings, Lazarus in the Home of the Rich and The Good Samaritan and the drawing, Pop Hart Drawing Mexicans.

The dates of the exhibition are as follows:

University Art Museum, University of California, Berkeley
November 17 - December 20
UCLA Art Galleries, University of California, Los Angeles
January 4 - February 5
Ackland Art Center, University of North Carolina, Chapel Hill
February 19 - March 19
Rose Art Museum, Brandeis University, Waltham, Massachusetts
April 1 - April 30
Whitney Museum of American Art, New York
May 15 - June 25 .

Concurrently with the exhibition, the University Art Museum will publish a catalogue on Jules Pascin, which will include an essay on the artist and his work, statements by people who knew Pascin and both black and white and color illustrations.

ROSE ART MUSEUM | *Brandeis University Waltham, Massachusetts 02154*

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May 6, 1966

Mrs. Edith Halpert
The Downtown Gallery, Inc.
465 Park Avenue
New York, New York 10022

Dear Edith:

May I tell you how much I enjoyed our long talk over coffee. It was exciting to see the work by Storrs, whom I had barely heard of. He is unquestionably a sculptor worth serious attention.

The other purpose of this note is to thank you for your kind gift to the Rose Art Museum of the Wadsworth Atheneum portfolio of silk-screen prints. Our print collection is only beginning and your gift is very welcome.

Now that I have gained the courage to break my way through the Ritz Towers lobby I hope to be a more regular visitor at The Downtown Gallery.

With warm regards,

William C. Seitz
Director

WCS:mc

May 9, 1966

Mr. Quintin Neal
2006 32nd Avenue
San Francisco, California

Dear Mr. Neal:

Thank you for your letter and forgive the delay in my reply. However, I have been away a good deal during the past two weeks and my mail has accumulated considerably.

Indeed, I am very familiar with the two lithographs by Kuniyoshi to which you refer and I would be interested in adding these to our inventory of the artist's work.

While these were sold at an average price of $25. to $30. when they were published, I will be prepared to pay $125. for each if they are in good condition. If this is agreeable, please send them on and I will mail a check promptly upon receipt. Incidentally, in a recent exhibition held representing a combination of the original drawings and the prints related to the former, the top price of the lithographs was $150. - retail.

Sincerely yours,

EGH/tm

[redacted]

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May 3, 1966

Dear Helen:

Thank God, so many of your friends have visited me lately. I have been well informed about your health, state of mind, and activities. I am so pleased that you bravely managed to make such an excellent adjustment to your new environment - which you wisely chose.

As for me I have very little to say other than a repetition of my tale of woe. Very little has changed in my life. My problems remain the same and I am now working on a scheme whereby I can sell the gallery and remain as a consultant, thus removing many of my immediate tsoris - in relation to Pansy employees etc. The various doctors including the surgeon who so successfully eliminated the major problem, insist that I am functioning in a state of utter exhaustion and must take a vacation after two years of continuous strain. This is impossible at the moment but July and August are on the horizon and so is Bertram. For it will be without Albert, I don't know, in any event I will be in an atmosphere of total peace which I always enjoy in that house.

If by any chance my current plan of merging with another gallery goes through I expect to function on a more normal scale and I look forward with great anticipation to a trip to Israel and a holiday with you. Since I have been advised by many that, with my allergy to heat, the summer months are out of the question but with the new plan I can always dash off for a week or two - preferably in October or November.

I started about five letters to you in the past but was totally unable to think out a sentence, and in view of the fact that I did get so many reports about you I felt pretty well informed. However I do hope that you will now write me at length and give me a direct version of your 'happenings'. PLEASE!

Last night we opened with an intime preview of the Charles Shaeler exhibition of which an announcement is enclosed. Only a few of his most intimate friends were invited and I was disappointed that Robert and Jane did not join us. But Patsy and her fiance managed to come in. They are to be married on June 4 and before long I should be a great great aunt. They will live in New York and we are all happy about the entire situation.

I do hope you will write to me soon, and now that the season is ending maybe I will have enough energy to do likewise. Meanwhile my deep love and wishes for a real happy era in your new life. Nathaly was here this week and joins me in affectionate greetings.

As ever,

my previous visit, I will be very glad to make the change if you will advise me accordingly.

[redacted]

[redacted]

[redacted]

Joslyn Art Museum

Eugene Kingman
Director

2218 Dodge St.
Omaha 2, Nebraska
Tel. 342-3996

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May 9, 1966

Dear Edith,

I continue to enjoy the announcements and catalogues of exhibitions you offer. I would particularly like to see the Sheeler show, but unfortunately, I will not be in New York in May. I hope to be in New York, perhaps in June, so will hope to see you and your fine new quarters.

In the fall of 1967, from about October 20, through November 5, we want to present a collectors' choice exhibition of prints and drawings which will be for sale and which hopefully will be purchased by collectors in this area. Previous sale-exhibitions of inexpensive prints have been popular here, and now we feel it is time to offer a selection of prints and drawings, possibly about 40, of higher quality - from limited editions and signed drawings - for example.

Would it be possible to borrow such a selection of works for sale from you for such an exhibition? I will discuss this matter in detail with you when I am in New York, but I would appreciate your thoughts on the subject. Mrs. Alec Merriam, an active member of the Joslyn's Womens' Association, and an enthusiastic supporter of this proposal will be in New York from May 23 - 26. I have suggested to her that she visit your gallery and meet you. Perhaps you could discuss possible works to be included with Mrs. Merriam.

I look forward to hearing from you as well as to seeing you in the near future. I hope you are feeling fine now, and that the bothersome health problems of a year ago are things of the past.

Enclosed is a catalogue of our Midwest Biennial exhibition that just closed and a copy of the announcement of Joslyn's expansion program.

Best regards,

Bill

William A. McGonagle
Curator

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York

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May 19, 1966

Mr. M. Alter
16 Westwood Avenue
Brockton, Mass.

Dear Mr. Alter:

We have some things going to Massachusetts via Boston Truck, so they will deliver your DECALOGUE on Thursday of next week.

As our insurance ends at our portal, I want to let you know that you should place the silkscreen on your insurance policy right away.

Sincerely yours,

Tracy Miller

May 12, 1966

Miss Nancy Kwalleh
4027 Kildare Street
Eugene, Oregon

Dear Miss Kwalleh:

Thank you for your letter.

As we do not handle the work of Jack Levine, we would suggest that you get in touch with his dealer, Charles Alan at The Alan Gallery, 766 Madison Avenue, New York, New York.

Sincerely yours,

Tracy Miller

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their privileges, including borrowing from the collection and calling on the staff for advice. The new Whitney will charge admission, but Friends will enter free on presentation of their membership cards. A private dining room for the Friends will adjoin the Museum's public restaurant and will be open for lunch or tea. I am sure that these new services will be enjoyed by all of us.

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Treasurer's Report:

May 1, 1965 - CASH ON DEPOSIT	$28,839.00
RECEIPTS:	
Membership Dues - 249 (including 2 for 4 years)	63,750.00
Junior Members - 7	700.00
Contributions - 5	339.20
Donations to special Fund by Members of the Acquisitions Committee - 5	375.00
	$94,003.20

DISBURSEMENTS:

9 works of art	$35,370.00	
Publications Fund	6,000.00	
Salary, Executive Secretary, 10 months	4,100.00	
Taxes Paid on Salary	224.45	
Revised Certificate of Incorporation	30.00	
		$45,724.45
CASH ON DEPOSIT, April 30, 1966, The Chase Manhattan Bank, New York, N.Y.		$48,278.75

*See accompanying note

*NOTE:

Funds Obligated:	$2,500.00	toward cost of Whitney Review, 1965-66
	840.00	Salary, May and June, 1966
	35.28	Social Security on Salary
	26.46	Unemployment Insurance, April, May, June
	375.00	Robert M. Benjamin Memorial Fund
	$3,776.74	

BARRY R. PERIL
ATTORNEY AT LAW

1401 WALNUT STREET
PHILADELPHIA 2, PA.

LOCUST 8-7777

May 10, 1966

Mrs. Edith Halpert,
The Downtown Gallery,
Ritz Towers-Concourse
57th Street & Park Avenue
New York City, N. Y.

Dear Edith:

Let me apologize for running out on you so abruptly Monday evening. However, as I mentioned to you shortly before I dashed out, I had to make a 5:30 train, so I am sure you will understand.

I told Marilyn about the two Doves I had been admiring and we are both hopeful to return to the Gallery some convenient Friday, so that she may see them.

About the other thing, I wish you the best of luck, and do let me know if I can be helpful.

Cordially yours,

BRP:w

BARRY R. PERIL

[redacted]

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GEORGE PEABODY COLLEGE *for* TEACHERS

NASHVILLE, TENNESSEE 37203

Telephone 291-1500 Area 615

May 11, 1966

Mrs. Edith Gregor Halpert,
Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

Your letter of May 9 arrived today and I am extremely sorry that you did not receive our earlier letter of March 22nd; a copy, of which I am enclosing for your information. I hope the enclosed letter answers all of your questions but if we can be of any further assistance, please feel free to call upon us.

I hope your weekend in the country is a pleasant one and we shall look forward to hearing from you regarding your choice of flights.

With warm regards and best wishes.

Very truly yours,

Herbert J. Burgart, Chairman
Art Department

HJB/hlw

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ASSOCIATED
AMERICAN
ARTISTS

605 FIFTH AVENUE NEW YORK, N.Y. 10017
PLAZA 5-4211

...ctor to publishing information regarding sales transactions, ...searchers are responsible for obtaining written permission ...tion both artist and purchaser involved. If it cannot be ...stablished after a reasonable search whether an artist or ...rchaser is living, it can be assumed that the information ...ay be published 60 years after the date of sale.

May 10,1966

Miss Edith Halpert
Downtown Gallery
465 Park Avenue
New York, New York

Dear Edith:

When Peter Deitsch met with you during the early part of this year concerning the Villons of the Estate of Charles Sheeler, we were told that you expected to have clearance on this some time in March. It is now May and as yet we haven't heard anything and I was curious as to what was going on in this connection.

Incidentally, I've had a request for a Barber Shop print by Stuart Davis. Just wondered if perchance you had one and what it would cost?

Sincerely yours,

sc;dc

May 17, 1966

Miss M. Piatoff
Neuberger and Berman
120 Broadway
New York, New York 10005

Dear Miss Piatoff:

As you probably know, I have been out of town and returned a few moments ago, when Mr. Miller reported a call from you.

I have since looked up our records and find that Mr. Neuberger purchased HOLBROOK'S BRIDGE TO THE NORTHWEST, 1938, in 1950 for the sum of $1000.

Based on the current prices, I would suggest that the insurance valuation should be increased to a minimum of $6500.

Sincerely yours,

BGH/tm

due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

C. C. CUNNINGHAM
25 ATHENEUM SQUARE NORTH
HARTFORD 3, CONNECTICUT

May 13, 1966

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

Dear Edith:

Many thanks for your letter of May 9. I certainly will let you know when I am going to be in New York, but things are a little complicated right now because I am trying to finsh things up here and also trying to get ready to move to Chicago. However, I do hope to get to New York sometime soon and will drop you a line.

With best regards,

Sincerely yours,

Charlie.

CCC.mm C. C. Cunningham

...or to publishing information regarding sales transactions. ...researchers are responsible for obtaining written permission ...on both artist and purchaser involved. If it cannot be ...ablished after a reasonable search whether an artist or ...chaser is living, it can be assumed that the information ...y be published 50 years after the date of sale.

May 19, 1966

Mr. Herbert C. Lee
210 South Street
Boston 11, Massachusetts

Dear Mr. Lee:

I was greatly distressed to learn about the damage incurred in the shipment of the Pattison sculpture and sent you a telegram just before I dashed off to Washington and Virginia, suggesting that you retain all the packing material, the crate, etc. in order to have the local Railway Express Company investigate the matter and assume the responsibility for the damage. During the past two years we have had - and so have museums and collectors - similar experiences and I have suggested to the Art Dealers Association that the matter be taken up with the Express Company as the men are growing increasingly careless in handling the cartons. When we phoned the New York office, they in turn suggested that you communicate with your local office. We will continue working at this end as well.

Pattison was advised about the damage and said he would be very glad to make the repair personally, as he has all the equipment in his welding shop or, if you prefer, we can make an exchange for another example of his work when you are next in New York.

Naturally, I feel very unhappy about the situation, but we will do anything you wish in the matter. Of course I would appreciate it if you would have your secretary communicate with the local office and advise me accordingly.

It was so nice to see you and I hope to have the pleasure soon again. My best regards.

Sincerely yours,

HGH/tm

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95

SMITHSONIAN INSTITUTION
WASHINGTON, D. C. 20560

April 27, 1966

Mrs. E. G. Halpert
The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

100 ABC'S For Collectors of American Contemporary Art

Received 4/25/66 to retail @ .25¢ each

Dear Mrs. Halpert,

We appreciate so much having the above publication as a trial for demand.

As soon as this stock is depleted, we will issue a Purchase Order for more at a cost of .15¢ each.

We have a memo to our Fiscal Department for payment of the postage of $1.20 dated 4/26/66. This will be forthcoming to you.

Sincerely,

Emily Pettinos

(Mrs.) Emily Pettinos
Sales Manager
M. H. T. Bldg, CBO-5

ize to publishing information regarding sales transactions. searchers are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or urchaser is living, it can be assumed that the information ay be published 60 years after the date of sale.

F

ACA *American Masters Gallery*

F

810 North La Cienega Blvd. • Los Angeles, Calif. 90069 • OL 7-7260

KENNETH MOSKOWITZ, DIRECTOR
BERNARD C. SOLOMON, EXECUTIVE CO-ORDINATOR

18 May 66

Dear Mrs Halpert-

This is to remind you of our tel conversation this date re-consigning to us 2-3 Doves + a Kuniyoshi.

We are covered by insurance Please ship directly to me via Grasso if OK with you + at your earliest convenience

Very truly yrs
K. Moskowitz

Associated with the ACA Gallery of New York
(Established for over 35 years)

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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B'NAI B'RITH 1640 RHODE ISLAND AVENUE, NORTHWEST, WASHINGTON, D.C. 20036 • (202) 393-6284

May 4, 1966

JEWISH HISTORICAL COMMITTEE
(Klutznick Exhibit Hall)

JUSTIN G. TURNER
Chairman

LEON J. OBERMAYER
Honorary Chairman

DR. WILLIAM A. WEXLER
President, B'nai B'rith

RABBI JAY KAUFMAN
Executive Vice-President

MRS. ARTHUR G. ROSENBLUTH
President, B'nai B'rith Women

MAURICE BISGYER
MARK BORTMAN
HIMAN BROWN
MRS. PHILIP DORENBAUM
CHARLES E. FEINBERG
JOSEPH B. HORWITZ
LABEL A. KATZ
MRS. LAWRENCE KOENIGSBERGER
DR. JACOB R. MARCUS
DR. FRANCES PASCHER
BERNARD POSTAL
PHILIP D. SANG
THOMAS J. TOBIAS
HARRY S. WENDER

ROBERT SHOSTECK
Curator

Downtown Gallery
32 E. 51st Street
New York, New York

Att: Mrs. Halpert

Dear Mrs. Halpert:

I was in New York last week during which time I conferred with Himan Brown, Chairman of our Art Committe, regarding art exhibits for the Fall of 1966 and Spring of 1967.

I recently read about a recent publication of a Haggadah by Ben Shahn.

Mr. Brown suggested that I contact you in regard to the possibility of exhibiting the original illustrations of this Haggadah during March 1967.

I will be pleased to hear from you at your earliest convenience.

Sincerely yours,

Robert Shosteck

Robert Shosteck
Curator

RS/hb

May 10, 1966

Mrs. Dorothy Kaufman
2987 Mariposa Drive
Burlingame, California

Dear Mrs. Kaufman:

I am sorry that a temporary secretary mislaid your letter and I am now enclosing the catalog which you requested.

As his sole agents we, of course, have a complete cross-section of Rattner's work in the way of periods, media, subject matter, etc. with a price range of $15,000. to $500. As he is not a "one-image" artist, it is very difficult to make any suggestions in correspondence. However, if you would like to give me an idea of your budget for a Rattner, perhaps I can find several photographs to send on for your consideration. If any of these please you specifically, we can then arrange to ship the picture to you "on approval", with no obligation to purchase it, but you would be responsible for the packing, shipping and insurance charges from the time it leaves the Gallery until it is returned.

Please let me know your wishes in the matter. I hope to have the pleasure of meeting you when you are next in New York.

Sincerely yours,

ECH/tm

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612/423-5750

The Jewish Museum

under the auspices of The Jewish Theological Seminary of America / 1109 Fifth Avenue / New York 10028 / New York / 749-3770

May

Current Exhibitions

Primary Structures: Younger British and American Sculptors / through June 12. (First, Second and Third Floors) The work of forty artists demonstrating recent sculptural innovations in the use of simple plastic forms and colors to involve the spectator in sculptural space. Among the artists included are: Carl Andre, Larry Bell, Ronald Bladen, Anthony Caro, Tony de Lap, Robert Grosvenor, Donald Judd, Phillip King, Sol Lewitt, Tina Matkovic, Robert Morris, Tim Scott, Anthony Smith, William Tucker and David von Schlegell.

Contemporary Ceremonial Art / through May 31. (Third Floor, Gallery 16) Ritual objects imaginatively reinterpreted by leading craftsmen, including Ludwig Wolpert and Moshe Zabari of the Museum's Tobe Pascher Workshop, in both familiar and experimental media reflecting current trends in design.

From Jewish Poems / through June 12. (Third Floor) Thirteen lithographs by Maurice Grosman illustrating excerpts from Jewish poetry. Preface by Larry Rivers. Published by Universal Limited Art Editions.

Permanent Collection

Traditional Ceremonial Objects from the Museum's Collections. (Second and Third Floors) The richest and most extensive collection of Jewish decorative arts, including an entire room of Italian objects, to be found in a museum.

Samuel Friedenberg Collection of Plaques and Medals. (Third Floor) The history of Judaism traced through historic coins and an encyclopedia of portrait medals.

Homage Six Million. (Third Floor) One of Louise Nevelson's major sculpture "walls" conceived as a monument to the Jews who perished under the Nazis, lent by the Albert A. List family.

Betelgeuse. (Third Floor) One of Victor Vasarely's most important large reliefs, lent by the Albert A. List family.

Gallery Talks

May 12, Thursday, 3:00 pm, **Primary Structures,** Kynaston McShine, Curator of Painting and Sculpture

May 19, Thursday, 3:00 pm, **Judaica Collections,** Katherine Kline, Assistant Curator, Judaica Department.

May 24, Tuesday, 3:00 pm, **Primary Structures,** Kynaston McShine, Curator of Painting and Sculpture

Activities

May 1, Sunday, 2:00 pm, **Tour of Private Art Collections.** The collections of Mr. and Mrs. Ben Heller, Mr. and Mrs. Albert A. List and Mr. and Mrs. Bernard Reis will be seen. This tour has been arranged as a membership privilege for Associate Members and Sponsor Members, by invitation only.

May 3, Tuesday, 8:30 pm, **A Symposium on "Primary Structures".** A limited number of tickets are available. Apply in writing to the Membership Office.

May 20, Friday, **All Day Tour of Philadelphia,** arranged by the Museum Associates for members and friends of The Jewish Museum. A chartered bus tour which includes The Barnes Foundation and Beth Shalom Synagogue, designed by Frank Lloyd Wright. Bus leaves at 8:30 am and returns at about 6:00 pm. Members: $20, Non-members: $25, includes sandwich lunch and all costs. Tax deduction [illegible]

for to publishing information regarding sales transactions, curators are responsible for obtaining written permission m both artist and purchaser involved. If it cannot be published after a reasonable search whether an artist or rchaser is living, it can be assumed that the information y be published 60 years after the date of sale.

May 16, 1966

Mrs. Lester Avnet
Joan Avnet Gallery
188 Kings Point Road
Kings Point, L.I., New York

Dear Joan:

Several days ago we received the sum of $30,126.92. This was to be applied to the two purchases made, both of which I am listing below.

Invoice #10746	December 14, 1965	$30,200.
#10827	April 5, 1966	3,500.
		$33,700.

The first purchase was made directly at The Downtown Gallery and the other at Zorach's studio in Brooklyn. The balance still due us is $3,573.08 and a separate statement for this amount is enclosed.

Several days ago, at the request of your secretary, we picked up the drawing by Zorach, which I gather is to be exchanged for another example by this artist. Will you let me know when you plan to come in to make the selection. It will be so nice to see you and Lester.

My very best regards.

Sincerely yours,

EGH/tm

...ior to publishing information regarding sales transactions, ... searchers are responsible for obtaining written permission ...om both artist and purchaser involved. If it cannot be ...stablished after a reasonable search whether an artist or ...rchaser is living, it can be assumed that the information ...ay be published 50 years after the date of sale.

...sion to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

CROWELL-COLLIER EDUCATIONAL CORPORATION
861 PARK AVENUE SOUTH • NEW YORK, N. Y. 10010
MURRAY HILL 6-5881

May 5, 1966

Mrs. Edith G. Halpert
The Downtown Gallery
465 Park Avenue
New York, N.Y.

Dear Mrs. Halpert:

We are currently preparing a new twenty volume Junior Encyclopedia. In our entry "Poster" we would like to include a poster by Ben Shahn. Could I make arrangements to select one and order a color transparency?

We pay one hundred dollars for color reproduction rights, and The Downtown Gallery would receive a credit line under the poster reproduced.

May I hear from you soon, as we are quite late with this entry? Thank you for any help you can give us.

Sincerely,

Mary Jo Randolph

Mary Jo Randolph
Photo Editor

ior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission rom both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or urchaser is living, it can be assumed that the information ay be published 60 years after the date of sale.

Figures since the new law has been enacted.
725 Madison Ave., as the C.I.G. will not accept any indictment's

May 18, 1966

Mr. Sylvan Lang
1540 Milam Building
San Antonio, Texas 78205

Dear Sylvan:

It was good to hear from you despite the fact that there was some unhappy information included. You know how fond I am of Mary and I feel very sad about the situation. On the other hand, I am sure they are making her very comfortable and that you are being philosophical about the matter.

I am answering Question #1 - Abbott Pattison, whom we have added to our roster and who, as you realize, had a one-man show here recently, is very popular in Chicago, where his work has been purchased by a tremendous number of local and out-of-town collectors, including Nate Cummings, who has devoted an entire garden to 12 or 14 of Pattison's sculptures. He has also been commissioned by banks and other public buildings to execute large reliefs, etc. That must be the reason why your friend Herff sent you the announcement. When you are next in town, I hope you will come in to say hello, as it is always a pleasure to see you and you can also take a peek at this great sculptor's work.

Question #2 - I am listing below what I consider fair insurance valuations on the three paintings referred to in your letter. You may increase these figures if you wish, but I rather resent the fact that the insurance companies of America are becoming rich on overestimated valuations for which the owner has to pay a premium.

Charles Sheeler	BARN DECORATIONS, 1959	Oil	27x38"	$12,000.
Georgia O'Keeffe	LEAF MOTIF #2, 1924	Oil	24x18"	7,500.
Ben Shahn	SING SORROW, 1946	Tempera	29x36"	5,500.

I trust this information is satisfactory and, incidentally, that you will appreciate the fact that you made your purchases at this Gallery.

With best regards.

Sincerely yours,

EGH/tm

P.S. When you are ready to present these to the McNay Art Institute, you will have to clear the valuations through the Art Dealers Association at

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WASHINGTON UNIVERSITY
ST. LOUIS, MISSOURI 63130

DEPARTMENT OF
ART AND ARCHAEOLOGY
STEINBERG HALL

April 29, 1966

Mrs. Edith Halpert
c/o The Downtown Gallery
485 Park Avenue
New York, New York

Dear Edith:

I am herein returning the photograph of the painting by Charles Sheeler, A Conversation Piece, which you so kindly showed me during my recent visit. Our Art Collections Committee is not interested in purchasing the painting.

It was good to see you again, and with kind regards and best wishes, believe me,

Yours sincerely,

Bill

William N. Eisendrath, Jr.
Director
Washington University
Gallery of Art

WNE:ew

enclosure

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May 16, 1966

Mr. William A. McConagle, Curator
Joslyn Art Museum
2218 Dodge Street
Omaha 2, Nebraska

Dear Bill:

Well, well, it sure was mighty good to hear from you and I do look forward to seeing you in June, but do let me know sufficiently in advance as I am planning to turn playgirl during the month to make up for a lack of vacation the past year, when I was tied up with the moving project and supervising the remodeling, decorating, etc. of the new quarters.

Indeed, I will be delighted to cooperate with you in your forthcoming project. It might be a good idea for you to check the list of our artists which you will find at the bottom of the letterhead and indicate whom you would like to have represented - eliminating of course the "old masters", as their price range might be somewhat high under the circumstances. Furthermore, two of the estates are blocked and we may not send out anything for sales exhibitions - Stuart Davis and Charles Sheeler. A good many of the other old boys have few prints available although I might dig up a couple of Kuniyoshi, Rattner, Shahn, Weber and Stasack prints as well as drawings by a larger number of these artists if you will specify the price limit.

I promise to be very pleasant to Mrs. Merriam, but suggest that she communicate with me in advance to make a specific appointment so that I can have some of the material selected ahead. You might also tell her that the Gallery is closed on Saturdays during May and June (as well as Sunday). You might also advise her that the Ritz Tower Hotel is on Park Avenue right off 57th Street and that the Gallery is on the Concourse level just below the street lobby. And I do hope you will make it in June and, in that instance also, let me know ahead as I am scheduled for two or three days trip during the middle of the month. It will be such fun to see you again. Best regards.

As ever,

ECM/tm

May 9, 1966

Mrs. Catherine S. Lantz
Membership Office, Museum of Art
Rhode Island School of Design
Providence, Rhode Island 02903

Dear Mrs. Lantz:

Many thanks for your kind letter, which arrived on my birthday.

As I have made a good many commitments, including a lecture on May 15th and a subsequent stopover in two other towns, it seems unlikely that I will be free on Wednesday to attend the opening, much as I would love to. I would also enjoy hearing Mr. Freeman lecture on Niles Spencer, who has been connected with this Gallery since 1926 and who was a very close friend as well as one of my favorite artists.

In the event that I can break away from my third appointment on my tour, I may just come in for the lecture and stay over to see the exhibition and chat with several of my Rhode Island friends. This will necessitate a last-minute wire from me if I succeed in getting away and thus will not involve any advance arrangements.

In any event, I hope to see the exhibition and will advise you when I can come up at a later date if I don't make it.

Sincerely yours,

EGH/tm

ing to publishing information regarding sales transactions, searchers are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or urchaser is living, it can be assumed that the information ay be published 60 years after the date of sale.

Mrs. Edith G. Halpert May 2, 1966

We also sent you a copy of our letter of April 11th to Mr. Lester Avnet, which was signed by Mr. and Mrs. Avnet, and set forth that the price owing was $33,700 and that the shares are to be sold and the proceeds applied against the price, any deficiency to be made good by them and any excess to be remitted by Mrs. Avnet.

It is our opinion that you are entitled to rely upon the foregoing letter from the attorneys, Beekman & Bogue, since they are recognized experts as to SEC law, and state that they are familiar with the facts. However, if you feel that you do not want to have anything to do with the sale of this stock, then we should not proceed on the basis of Downtown Gallery, Inc. selling the stock for the account of Mrs. Avnet. This is the way the 1964 transaction was handled and the way they are asking that this transaction be handled.

It is important, as I have stated in my letter to you, dated April 22nd, that something be done as to this matter without further delay. If you want to proceed on the basis of Downtown Gallery, Inc. selling the stock for Mrs. Avnet, then the papers I sent you should be signed and returned to us so that we can furnish them to the broker, and he will sell the stock. If, on the other hand, you do not want to have anything to do with the sale of the stock, then either you or we, whichever you prefer, should so advise Mrs. Avnet and request that she pay the bill without having anything to do with the stock, and also, we should return the stock which she sent you.

Will you please let us know what you want to have done as to this.

Sincerely,

Frederick Baum

FB:mp

...ice to publishing information regarding sales transactions, researchers are responsible for obtaining written permission ...m both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or ...rchaser is living, it can be assumed that the information ...ay be published 60 years after the date of sale.

[encl. The Phillips Exeter Academy
6-5-66]

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THE MUSEUM OF MODERN ART
11 WEST 53 STREET, NEW YORK 19 N.Y.

Receipt No. TR 1535

Date received April 25, 1966

RECEIPT

The object(s) described below has (have) been received by The Museum of Modern Art subject to the conditions listed on the reverse.

From The Downtown Gallery
465 Park Avenue
New York, N.Y.

For (purpose)
offered as gift

Dorothy H. Dudley
Dorothy H. Dudley f.o.H

Artist, designer or maker	Description	Price if offered for purchase
10 artists	Ten Works by Ten Painters. 1964, The Wadsworth Atheneum, Hartford, Conn.	

Do not write below this line.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Art to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 9, 1966

Dr. Barnet Fine
70 Grove Street
Stamford, Connecticut

Dear Dr. Fine:

I am embarrassed to write to you again about your account, but I am forced to do so by our own accountant and, of course, by the attorney acting for the Storrs estate.

Again, to review your original purchase and the aftermath, I am listing the items you purchased on April 8th, 1965, more than a year ago.

The Mourners	950.
Tete a Tete	1200.
Gendarme Seated	1800.
Egyptian Head	850.
Opposing Forms	950.
	5750.

You have already received a credit for the two items which you did not receive. These are listed below.

The Mourners	950.
Opposing Forms	950.

This, added to the original credit you received on February 29th, 1965 for the "Egyptian Head" priced at $850. making a total of $2750. The unpaid amount was $3000. less three payments you made amounting to $1500. In other words, you still owe us a balance of $1500.

It now occurred to me that since you are not pleased with the "Gendarme Seated", it might be a good idea to return that and we will send you a refund of $300. to straighten out the account permanently. If in the future you want to purchase another example of Storrs' work - and now we have his collection here - we will be glad to make the necessary arrangements, but at this point I am obliged to either obtain from the $1500. or return the "Gendarme Seated" and receive the remaining credit which will then be due you.

I am sure that you will understand that in the case of an estate and a group of lawyers we have no alternative and I trust

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May 9, 1966
4027 Kildare Street
Eugene, Oregon, 97402

The Downtown Gallery
465 Park Avenue
New York, New York

Gentlemen:

Would you please send me any reproduction plates you have of works by painter Jack Levine.

I am preparing a thesis-type paper on Mr. Levine's works and will find any reproduction plates you have on the artist's work as invaluable.

I am willing to pay for the materials. Please bill me for them. Your earliest attention in this matter will be greatly appreciated since there is an immediate deadline.

Thank you very much for your efforts.

Sincerely yours,

Nancy Kwalleh

4027 Kildare Street
Eugene, Oregon, 97402

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Minutes of the Ninth Annual Meeting
of the Friends of the Whitney Museum of American Art, Inc.

The annual meeting of the Friends of the Whitney Museum of American Art, Inc. was duly held at the Museum, 22 West 54th Street, third floor, in the borough of Manhattan, City, County and State of New York, on May 18, 1966, pursuant to notice dated April 28, 1966.

A quorum being present, Robert W. Sarnoff, President, acted as Chairman and called the meeting to order. David A. Prager, Secretary, acted as Secretary of the meeting. On motion duly made, seconded and carried, it was

RESOLVED, that a reading of the minutes of the last meeting be dispensed with.

In welcoming the members, Mr. Sarnoff said that this meeting was indeed a sentimental occasion as it represented a farewell to the old Whitney. He expressed gratification at the continuing growth in the membership: 262 members are at present on the rolls; 50 new members have joined during the past year; two members have taken out four year memberships and four have double memberships; in addition there are seven Junior Members under 35, paying annual dues of $100, for which they receive the same privileges as senior members.

Mr. Sarnoff explained that there had not been as many meetings of the various committees this past year because the staff of the Museum had been so heavily engaged in the campaign for the new building. It is planned to increase the number of activities next fall when the Museum is settled in its new building.

The Acquisitions Committee purchased 9 works of art at a cost of $35,370. Since 1956 the Friends have contributed over $355,000 toward the purchase of works of art for the Museum and toward its publications program. The loss of Robert M. Benjamin, Chairman of the Committee, was deeply felt by the Museum and its Friends. After his death in January, 1966, Mrs. Richard Rodgers was appointed Chairman.

The first order of business was the nomination of directors. The President asked Armand G. Erpf, Chairman of the Nominating Committee, consisting in addition to himself, of Lawrence H. Bloedel, Mrs. Leonard S. Field, Mrs. Samuel Seaver and Alan H. Temple, to nominate the directors. Mr. Erpf placed in nomination the following to serve for the ensuing year or until their successors are elected and qualify: Joseph James Akston, Larry L. Aldrich, Arthur G. Altschul, Lee A. Ault, Lester Avnet, Louis C. Baker, John I. H. Baur, William Benton, Donald M. Blinken, Lawrence H. Bloedel, Selig S. Burrows, Nathan Cummings, Allan D. Emil, Armand G. Erpf, Irving Mitchell Felt, B. H. Friedman, Lloyd Goodrich, Mrs. Frederick W. Hilles, Joseph H. Hirshhorn, Mrs. Michael H. Irving, Mrs. Jacob M. Kaplan, Donald P. Kircher, Mrs. Albert D. Lasker, Howard W. Lipman, Mrs. Albert A. List, Mrs. Alfred L. Loomis, Mrs. G. Macculloch Miller, Roy R. Neuberger, David A. Prager, Nelson A. Rockefeller, Mrs. Richard Rodgers, Herbert M. Rothschild, Mrs. Derald H. Ruttenberg, Richard Salomon, Robert W. Sarnoff, David M. Solinger,

CLASS OF SERVICE

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WESTERN UNION

TELEGRAM

W. F. MARSHALL
CHAIRMAN OF THE BOARD

R. W. McFALL
PRESIDENT

SYMBOLS

DL = Day Letter
NL = Night Letter
LT = International Letter Telegram

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(TRY) DOWN TOWN GALLERY 465 PARK AVE NYK
SCULPTURE ARRIVD BADLY DAMAGED, AM RETURNING
MRS EDGAR TOBIN
(19).

SF1201(R2-65)

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 9, 1966

Mrs. Adolf A. Berle Jr.
Monument Valley Road
Great Barrington, Massachusetts

Dear Mrs. Berle:

Thank you for your letter. Naturally, we were delighted that you and Mr. Berle decided on this very handsome example by William Zorach. We followed your instructions in the shipment and trust that the sculpture has reached you by this time.

No doubt you will notice that the price we listed is lower than the figure originally quoted, which was $6000. Since the slightly smaller example was available - I am referring to the one you saw during your recent visit, when you made your decision - we did not have to include the additional casting charges.

I hope that you will enjoy "The Spirit of the Dance" and that we will have the pleasure of seeing you again in the near future. My best regards to you and Mr. Berle.

Sincerely yours,

EOH/tm

prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 9, 1966

Mr. Louis T. Cheney, Director
Telfair Academy of Arts and Sciences
Telfair Square, Box 381
Savannah, Georgia

Dear Mr. Cheney:

I certainly owe you an apology for being so remiss in sending the photographs I promised. The delay involved a combination of unfortunate circumstances, including a relapse relating to my illness and serious problems with our help situation. The material has been shipped to you at last and I am now enclosing a price list bearing the identical titles so that you may have all the pertinent data.

I promise I will be more prompt hereafter. My best regards.

Sincerely yours,

EGH/tm

prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ALL ARTICLES MOVED, PACKED, SHIPPED, CRATED, STORED, SERVICED AND TRANSPORTED SUBJECT TO THE TERMS AND CONDITIONS APPEARING BELOW AND THE TARIFFS FILED BY THIS CARRIER WITH THE PUBLIC SERVICE COMMISSION.

W. S. BUDWORTH & SON, Inc. — ESTABLISHED 1867

Packers and Movers of Works of Art — Collecting and Packing for Art Exhibitions a Specialty

COlumbus 5-2194

PUBLIC SERVICE COMMISSION
CERTIFICATE # NYC 324

424 WEST 52nd STREET
NEW YORK 19, N. Y.

May 17, 1966

Downtown Gallery
Mrs. Edith Halpert
465 Park Ave.
New York, N.Y.

Dear Mrs. Halpert:

We wish to acknowledge, with thanks, your check covering our account to date in the amount of $211.15.

As requested, we enclose herewith copies of the bills rendered totaling the above figure, and same have been duly receipted.

Sincerely yours,

W.S. BUDWORTH & SON, INC.

BY Charles W. Johnson

CWJ/as

Tax to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

TERMS AND CONDITIONS

This carrier's liability for loss or damage is limited to a maximum of $25.00 per piece or package, unless the shipper declares in writing on the shipping document a greater value. Where a greater value than $25.00 per piece or package is declared by the shipper the carrier will obtain appropriate insurance coverage for such excessive value for and at the expense of the shipper.

All services will be performed, as agreed, subject to delays caused by labor troubles, riots, the elements or other causes beyond control of W. S. Budworth & Son, Inc.

May 12, 1966

Mrs. Flora M. Preston
95 Alma Avenue
Rohnert Park, California

Dear Mrs. Preston:

Your letter of April 30th, which was addressed to us at our former location on 51st Street, did not arrive here until yesterday.

Mrs. Halpert is at present out of the city, but I will see that your letter is brought to her attention immediately upon her return on Wednesday of next week. I am sure that you will hear from her personally shortly thereafter.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

ries to publishing information regarding sales transactions, searchers are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or archaser is living, it can be assumed that the information ay be published 60 years after the date of sale.

April 26, 1966

Mr. Carl Harnick
40 Shore Boulevard
Brooklyn 35, New York

Dear Mr. Harnick:

I am sorry it has taken me so long to get in touch with you, but believe it or not, we have just now managed to succeed in obtaining the prints of Ben Shahn's BRANCHES OF WATER OR DESIRE, in which you were interested, from the artist.

At any rate, whenever you would like to stop in, I will have one held aside for you.

It was a pleasure meeting you and Mrs. Harnick when you were here and I look forward to seeing you again.

Sincerely yours,

Tracy Miller

...rior to publishing information regarding sales transactions, ...researchers are responsible for obtaining written permission ...om both artist and purchaser involved. If it cannot be ...stablished after a reasonable search whether an artist or ...urchaser is living, it can be assumed that the information ...ay be published 50 years after the date of sale.

May 11, 1966

Calendar of the Smithsonian Institution
Washington, D. C. 20560

Gentlemen:

Please note that the attached address stencil is incorrect. The Downtown Gallery moved a year ago to the address on this letterhead.

Would you be good enough to have your stencil corrected. Thank you very much.

Sincerely,

Tracy Miller,
Secretary to Mrs. Halpert

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

May 20, 1966

Mrs. Elaine Rosenfeld
America-Israel Cultural Foundation
4 East 54th Street
New York, New York 10022

Dear Mrs. Rosenfeld:

As you requested, I am supplying below the current valuation for insurance of your Abbott Pattison sculpture.

REMEMBRANCE OF NARA, 1963 Bronze 60"h. $5000.

Sincerely yours,

EOH/tm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

April 28, 1965

Mrs. Flora M. Preston
95 Alma
Rohnert Park, Calif.

case you want it shipped, let us know what insurance value you want us to place on it, and we will immediately ship it by railway express collect.

With best wishes, we remain,

Sincerely yours,

DALZELL HATFIELD GALLERIES

Ernest C. Pumphrey

Ernest C. Pumphrey, Manager

ECP:bl

...rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

F

NINTH ANNUAL REPORT

of the

FRIENDS OF THE WHITNEY MUSEUM OF AMERICAN ART

May 1, ~~1965 - April~~ 30, 1966

To the Members of the Friends of the Whitney Museum of American Art:

The sudden growth in our membership, which I reported to you a year ago, has continued at about the same rate, so that we again have a record high. Last year we attracted 46 new members; this year 50. Our total at present is 262, not including the 7 Junior members in our newly established Junior division.

The past season has comprised fewer meetings and special activities than usual, because of concentrated efforts by both the Friends and the Museum staff to finish the Museum's new building and the campaign supporting it. It is gratifying to note that our members have contributed, individually, over $2.4 million to this cause, as well as helping in many other ways.

The death of Robert M. Benjamin, long a director of the Friends and one of our most dedicated and effective supporters, was a loss that we all felt deeply. He was chairman of the Acquisitions Committee at the time of his death and had just completed negotiations for the purchase of the important Jasper Johns noted below.

I now report on our principal accomplishments during the past year:

Acquisitions Committee:

After the death of Robert M. Benjamin, Mrs. Richard Rodgers assumed chairmanship of the Committee. Its purchases, which totalled $35,370, were as follows:

John Day: I Lie Alone

James Gill: Multiple Image on Blue Pillow

Gregory Gillespie: Two Women

Al Held: The Dowager Empress

Jasper Johns: Studio

Ellsworth Kelly: Green, Blue, Red

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THE PENNSYLVANIA ACADEMY OF THE FINE ARTS
PEALE HOUSE
1811 CHESTNUT STREET PHILADELPHIA 19103 GALLERY TELEPHONE: LOcust 4-0221

Frank T. Howard, *President* Alfred Zantzinger, *Vice President* C. Newhold Taylor, *Treasurer*
Joseph T. Fraser, Jr., *Director and Secretary*

April 26, 1966

Mrs. Edith Gregor Halpert
465 Park Avenue
New York, N.Y.

Dear Mrs. Halpert:

In reference to our telephone conversation and your letter of April 19th which stated that you would prefer to schedule the Rattner Show before January, I can suggest the following dates: Sept 21 thru Oct. 30 (both east and west galleries may be available for this date if you would be interested, and we can accomodate about 25 drawings and paintings in each gallery). The other dates would be Nov. 2 thru Dec. 11, and, if you want to consider late spring of '67- April 26 thru May 30 is still open.but the show would be confined to the west gallery.

I'm holding confirmation for several other shows in abeyance because I wanted to offer you a choice of dates so I'll look forward to hearing from you very soon.

Again, our thanks for your cooperation.

Sincerely,

Marjorie Ruben

Marjorie Ruben

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

DES MOINES ART CENTER

GREENWOOD PARK DES MOINES 12, IOWA

April 25, 1966

Mrs. Edith Halpert
Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Miss Halpert:

Thank you for confirming the departure condition of the Rattner drawing for our exhibition. I will advise our insurance company of your restoration costs immediately, and I am sure you will receive prompt reimbursement.

Naturally, we are extremely sorry that damage occurred to such a splended drawing, and I can at least give you our assurance that it did not occur in handling here.

Very sincerely,

Phemie Conner

Phemie Conner, Secretary to:
Donald M. Halley, Jr.
Assistant Director

...nor to publishing information regarding sales transactions, ...searchers are responsible for obtaining written permission ...om both artist and purchaser involved. If it cannot be ...established after a reasonable search whether an artist or ...rchaser is living, it can be assumed that the information ...ay be published 60 years after the date of sale.

KAREN JANE FREEMAN
~~PEMBROKE COLLEGE~~ 208 Meeting Street
PROVIDENCE, RHODE ISLAND 02906

May 4, 1966

Dear Mrs. Halpert,

I want to let you know that I received "All that is Beautiful" in wonderful condition. More important is the gratitude I wish I could express to you - for showing it to me, for sending it to me so that I can enjoy it right now, and especially for framing it for me.

It's hard for me to even attempt to express how I feel owning this silk screen. It is, as far as I am concerned, my first possession in the world. - or at least the first that matters, really matters, to me. I've been proud of the Stuart Davis "Ivy League" that you gave me a few years

TELEGRAM MAY 12, 1966

MRS. EDGAR TOBIN
340 TERRELL ROAD
SAN ANTONIO, TEXAS

PLEASE HOLD SCULPTURE, CRATE AND PACKING FOR EXAMINATION.

EDITH HALPERT

Rec't 1:10

ior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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NEUBERGER & BERMAN
MEMBERS NEW YORK STOCK EXCHANGE

TELEPHONE
CONTLANDT 7-2600

120 BROADWAY

NEW YORK 5, N. Y.

CABLE ADDRESS
"ENANDBEE, N. Y."

May 10, 1966

Miss Edith Halpert
The Downtown Gallery Inc.
465 Park Avenue
New York, New York 10021

Dear Miss Halpert:

Mr. Neuberger is going to be sending out on exhibition the following:

Arthur G. Dove — HOLBROOK'S BRIDGE TO THE NORTHWEST
Oil on canvas 25 x 35 1938

He would, therefore, like to have a current valuation of this painting.

Thank you for your attention to the above.

Very truly yours,

(Miss) M. Piatoff
Secy to Roy R. Neuberger

1000 - 1950

Museum Section: 0-516-324-0806

THE GUILD HALL · EAST HAMPTON, N. Y.

May 17, 1966

Miss Edith Halpert
DOWNTOWN GALLERY
32 East 51st Street
New York, N.Y.

Dear Miss Halpert:

I understand, through Eloise Spaeth, that you have very generously agreed to lend us the following works by Niles Spencer for our memorial exhibition here July 19 - Aug. 9. The following, which are included in the exhibition arranged by Richard Freeman, will be insured through the policy taken out for the whole tour by Mr. Freeman:

✓NEW ICE PLANT 1927	oil	22x30	N/FS (5000)
~~RIVERHEAD 1957~~	~~oil~~	~~17-1/2x17-1/2~~	
✓DOWNTOWN, NY 1922	oil		N F S. (4000)
✓STUDIO TABLE 1925	oil	36x28	I.M. Pei →

The above paintings will be picked up by us about June 13 from the Providence, R.I. show. We will also pick up the following painting from the Providence show, but this will be insured separately by us and we will therefore need the evaluation from you:

✓ Abstract Study ~~STUDIO TABLE~~ 1922	oil	21-1/2x18	5000.-

A9.

It is my understanding that the following paintings are to be picked up from your gallery in New York - and we will need the insurance evaluation of these also:

IN THE CABIN 1947	oil	36x45	[owned by Cincinnati Art Museum]
GAS HOUSE DISTRICT 1932	oil	40x30	[owned by St. Louis Art Museum]

Mrs. Spaeth tells me that your gallery will probably be closed by the time our show concludes (Aug. 9th). What arrangements do you wish us to make regarding the return of these two works - as well as the other paintings lent by you?

We do greatly appreciate your cooperation.

Sincerely,

Enez Whipple
[Mrs. Warren Whipple]
Director

P.S. We will need the evaluations within the next week.

rise to publishing information regarding sales transactions, searchers are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or urchaser is living, it can be assumed that the information ay be published 60 years after the date of sale.

May 9, 1966

Mr. Peter Selz, Director
University Art Museum
University of California, Berkeley
Berkeley, California 94720

Dear Peter:

I have been trying to write this letter of apology for days. Anything I say - and I am referring to the truth - will sound preposterous and I feel rather foolish about setting down on paper. However, I do owe you an explanation and here it is.

When I met you in the lobby, I was on my way out to get some fresh air as the Gallery air conditioner went out of order and, in my present weakened state after a serious operation, I felt so faint that I was helped upstairs to get some oxygen and walked so slowly that it took a good deal longer than I had expected. On the other hand, I had hoped that you would be looking at the exhibition downstairs and I would catch you on my return. But, you had evaporated and, as a matter of fact, the boys did not remember seeing you there. Evidently I said I'd meet you in the lobby or something to that effect, but I can't recall a thing. I did try to locate you, but evidently your Secret Servicemen protected you most carefully and I could find no trace anywhere. I cannot tell you how I regret missing the visit with you as you are among my most favorites in the art field. Besides, I did want to get some Berkeley gossip and was eager to have you see the show, etc. as well as to discuss your forthcoming Pascin exhibition (or am I mixed up about this too?) as I have quite a number of paintings and drawings in my collection.

In any event, I do hope that you will forgive me for my unplanned rudeness and will come and see me when you are next in town. Do let me know in advance so that we can have a drink and/or dinner.

My very best regards.

Sincerely yours,

EGR/tm

rize to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 28, 1966

Miss Nora Fisher
94-27 56th Avenue
Elmhurst, New York 11373

Dear Miss Fisher:

Thank you for your letter.

I am afraid that you have been misdirected, as we have never handled the work of Marta Taipale and are not familiar with this artist at all.

It is ood that you would have been sent here as, in its 40 year history The Downtown Gallery has concentrated exclusively on the work of American artists.

Sorry not to be able to help.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

...ior to publishing information regarding sales transactions, ...searchers are responsible for obtaining written permission ...om both artist and purchaser involved. If it cannot be ...stablished after a reasonable search whether an artist or ...urchaser is living, it can be assumed that the information ...ay be published 60 years after the date of sale.

May 9, 1966

Dr. Alta Ashley
23 Sylvan Road
Hallowell, Maine 04347

Dear Dr. Ashley:

Indeed, I have no intention of cancelling out any of Abbott Pattison's previous commitments and will be glad to cooperate with you in the exhibition you are planning for the period of July 17th to August 6th.

We sold a large number of the sculptures we had on hand and I will probably have to obtain some additional examples from him to make the exhibition more complete. If you like, I can arrange to borrow several from collectors in New York. I will wait, of course, until you tell me exactly how many items you can place. With the exception of one tall figure which measures 57" in height. All the others are relatively small, with only two - the HORSE and SURGEONS' CONFERENCE, the former 30" high and 26" wide and the latter 26" high and 23" square at the base. Fortunately, there were a number of sculptures which were not included in the exhibition as we tried to keep the others as replacements if and when immediate delivery had to be made of those sold. Thus, the current collection really represents an excellent cross-section of all the media and an equal variety of subject matter.

Because we work on a small commission in this Gallery and have always done so, we cannot possibly allow more than 10% commission to the consignee. However, in each instance, a higher price is placed to make up the difference for the latter - and in each instance it is left to his discretion. In the case of Pattison, whose prices are absurdly low, there will be no problem whatsoever, I am sure.

Incidentally, we are closed during the months of July and August so that the pick-up will have to be made the latter part of June and the return after August 6th will have to be planned so that we may have someone here at the Gallery to accept the shipment. Obviously a specific date will have to be arranged.

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Kahn and Company, Inc.
ELECTRONIC, HYDRAULIC & PNEUMATIC TEST EQUIPMENT & COMPRESSED GAS DRYERS

MAIL:
P. O. BOX 916
HARTFORD, CONN. 06101
PHONE 529-6643
AREA CODE 203
CABLE: "KAHNCO", HARTFORD
OFFICES AND PLANT:
858 WELLS ROAD
WETHERSFIELD, CONN.

May 3, 1966

G. Fox & Company, Inc.
Hartford, Connecticut

Attention: Murray Kupsaw, Personnel Director

Reference: Mr. Kenneth McGowan

Gentlemen:

Mr. McGowan worked in the position of Contract Administrator at our Company for approximately four years. He is of excellent ability, has excellent character, and is extremely honest. He is very punctual in both his attendance and in his work habits. He is always willing to do work over and above the scope of his job and accepts maximum responsibility. I would recommend him highly in any area that might do his ability justice.

If any other information is necessary, please do not hesitate to contact the writer.

Very truly yours,

KAHN AND COMPANY, INC.

Howard Miller
Sales Manager

HM:cto

BEN G. TAKAYESU
ATTORNEY AT LAW

SUITE 202 / 1943 SOUTH KING STREET / HONOLULU, HAWAII 96814 TELEPHONE 966-926

April 28, 1966

Mrs. Edith Halpert
Director, The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

Dear Mrs. Halpert:

As executor of the Estate of Isami Doi, I am trying to catalog all of his work. I have information that you are the owner of one or more of Isami's work (oil paintings, water colors, block prints). I would therefore appreciate the following information from you: size, media (oil, water color, pastel, drawings), year of painting and title.

If you know of any other persons who have Isami's work, I would appreciate their names and addresses. Thank you very much.

Very truly yours,

BEN G. TAKAYESU

BGT:hk

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May 18, 1966

Mr. James Sehrsam
2700 South Main Street
Burlington, Iowa

Dear Mr. Sehrsam,

Of course we will be glad to have a base put on the Steers' "Madonna" for you. The only hitch in the transaction is that Mrs. Halpert is again out of town, and as we are sure she must have given you a special price, we hesitate to make out the invoice.

Would you please let us know the price to you so that we can start the wheels rolling? Thank you; and regards to Mrs. Sehrsam.

Sincerely yours,
Howard Rose
Howard Rose

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MRS. CHARLES N. COHN
3415 OAK LANE
ALTOONA, PA.

May, 18, 64

Dear Mrs. Halpert,

Enclosed find check for our paintings. Both Mr. Cohn & I are so happy with them. It was indeed a pleasure meeting you & you will see me again - soon.

Sincerely
Ruth B. Cohn.

ior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

CONGREGATION ZICHRON EPHRAIM

163 EAST 67 STREET, NEW YORK 21, N.Y.

RE 7-6900
YO 8-6714

ARTHUR SCHNEIER
RABBI

May 5, 1966

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Mrs. Halpert:

It was a rare privilege to meet you. I was particularly moved by your Jewish self-pride, and I am convinced that this great love for your people motivated you to join me as a "matchmaker" between Judaism and the arts. It was gracious and generous of you to offer your cooperation to our art sale and exhibition, the American Artist, 1900-1966. Your support is indeed encouraging and deeply appreciated. I hope that you will rearrange your plans to enable you to attend the preview on Saturday, May 14 at 8:30 p.m. The show will be open to the public from Sunday, May 15 at 2:00 p.m. through Tuesday afternoon, May 17.

Under separate cover I am forwarding to you a brochure of our 75-year-old Synagogue, a landmark of Byzantine Moorish architecture in the city, and look forward to the pleasure of reciprocating your hospitality.

With kindest regards, I remain,

Sincerely yours,

Arthur Schneier
Rabbi

AS:rv

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

lutheran society for worship,
music and the arts

DON MYRVIK, *Executive Secretary*
2477 Como Avenue West
St. Paul, Minnesota 55108

9 May 1966

Mrs. Edith Halpert
Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

After talking with you on the telephone on Friday, I talked with Mr. Arch Leean of St. Olaf College who had corresponded with you in regard to the exhibit of the work of Ben Shahn. He had written to you several letters during the last few weeks in order to be sure that the exhibit was possible and was being prepared. Apparently, he is sending you another letter to confirm these arrangements.

We would like to ask that you send us ten or twelve color photographs of Mr. Shahn's work, which might be used in connection with a feature story in the Minneapolis Star and Tribune.

The invoice should be sent to us at the above address for these photographs. I hope that we shall receive them soon.

Thank you.

Sincerely,

Don Myrvik

Don Myrvik

DM:dkm

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May 16, 1966

Mrs. Charles H. Cohn
3415 Oak Lane
Altoona, Penna.

Dear Mrs. Cohn:

I regret the initial error in your billing, which should have read $5000. for the Weber CHARDENAL DICTIONARY. A corrected invoice is herewith enclosed.

By this time, you should have received the paintings and we would appreciate your signing this blue copy and returning it to us for our records.

Many thanks for your patience.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE CURRIER GALLERY OF ART

192 ORANGE STREET
MANCHESTER, NEW HAMPSHIRE 03104

May 11, 1966

Mrs. Edith Gregor Halpert
Downtown Gallery
465 Park Avenue
New York, New York

Dear Mrs. Halpert:

The Niles Spencer exhibition, which has just closed here, had a good deal of relevance to this city which is so rich in Victorian industrial architecture, the parent of the plant buildings whose stark geometry was a favorite theme with Spencer. Many of our visitors are also familiar with the Ogunquit area in Maine where Spencer worked for several years. For these reasons this impressive exhibition has had special meaning for our public, which in large part has made its first acquaintance with Niles Spencer's painting during the last few weeks. We have all been impressed with his stature as a chief figure of the modern movement in this country.

Thank you so much for your generosity in allowing us to have ten drawings for the showing in Manchester, for I realize that you have had to make a considerable sacrifice so that they might travel on this extended tour.

With best wishes,

Sincerely yours,

William Hutton
Director

WH:jls

May 12, 1966

Mrs. Marjorie S. Zapruder, Registrar
National Collection of Fine Arts
Smithsonian Institution
Washington, D. C. 20560

Dear Mrs. Zapruder:

I have filled in the prices on the prints as you requested. However, please note that your form refers to "loaned objects" and this group of six prints was to be purchased by the National Collection. I have been awaiting a purchase order, which I understand I am supposed to have before I can make an invoice for you. Would you be good enough to check on this for me? Many thanks.

The other form - for the Fiene NOTRE DAME, a gift of Mrs. Halpert is also enclosed.

Sincerely yours,

Tracy Miller

[redacted]

...rior to publishing information regarding sales transactions, ...researchers are responsible for obtaining written permission ...on both artist and purchaser involved. If it cannot be ...established after a reasonable search whether an artist or ...purchaser is living, it can be assumed that the information ...may be published 60 years after the date of sale.

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SHELBURNE MUSEUM

INCORPORATED

Founded in 1947 by Mr. and Mrs. J. Watson Webb

SHELBURNE, VERMONT

Office of the Director

Burlington 862-9646
Area Code 802

May 16, 1966

Mrs. Edith G. Halpert
The Downtown Gallery
465 Park Avenue
New York 22, New York

Dear Edith:

Enclosed you will find for your convenience some guest request slips for use whenever you wish to send any of your friends to the Museum.

Best to you and all the family, hurriedly,

Cordially,

Sterling

Sterling D. Emerson

SDE/dc
Enclosure

May 9, 1966

Mr. J. William Quinn
30 Bedford Drive
Whitesboro, New York

Dear Mr. Quinn:

Indeed, we "carry" the work of the late Max Weber, as we are exclusive agents for the estate.

As the price range is so extremely varied, there is no object in giving you a figure, but if you will send me a photograph or, preferably, a color slide of the painting you own, I will be very glad to consider it for purchase or for trade.

May I hear from you?

Sincerely yours,

EGH/tm

ior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission rom both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or urchaser is living, it can be assumed that the information ay be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Installation and handling of all materials will be under the direction of the Museum of Early American Folk Art and all loans will be covered by all-risk insurance from the time they leave the lenders until their return.

Packing and handling will be by fine arts transportation professionals. The exhibit area is completely protected against fire and theft and complete coverage of the show by uniformed guards is assured.

We would need your loan in New York no later than 13 October unless other arrangements are made and would return it to you no later than 25 November. We will supply forms and detailed arrangements for transporting the materials for this exhibition later; we expect to arrange pickups and deliveries by exclusive use motor vans.

I shall look forward to hearing from you.

Sincerely,

Mary

Mary C. Black
Director

MCB:mb

May 19, 1966

Mr. Roy C. Craven Jr., Director
University Gallery
University of Florida
Gainesville, Florida

Dear Mr. Craven:

Although your letter was addressed to us on May 12th, we did not receive it until the 17th and realized that it was due to the fact that your office evidently was not aware of our change of address. We moved from 51st Street last April and the Post Office is apparently a little slow in redelivering the mail.

We will be very glad to cooperate with you in connection with the Kuniyoshi exhibition. However, I doubt whether we will have much to offer you in the way of paintings as the estate has only two examples left unsold. The Gallery owns several, which we may consider lending if we still have them in the Fall of 1967. But, we can be of assistance to you as we maintain a complete photographic record of all our artists' work together with the names of museums or collectors to whom we have sold them. Since you are planning to be in New York next month, may I suggest that you telephone as soon as you arrive in the city so that we may make a specific appointment. I am dictating this letter in my apartment, but have a vague notion that I have some commitments on either the 14th or 15th of June. In any event, I am sure that we can get together to discuss the exhibition and, if you have time, you may also find it convenient to select specific examples in the various media he used. We can supply you with the names of the owners and their addresses, etc. and can furnish fairly complete biographical notes together with a bibliography for reference.

Incidentally, I want to compliment you on the catalog which you enclosed and I am sure Mrs. Kuniyoshi would be pleased with a similar publication containing a good many reproductions, photographs for which we can supply. I look forward to hearing from you and, of course, to your visit.

Sincerely yours,

EGR/tm

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KAREN JANE FREEMAN
PEMBROKE COLLEGE
PROVIDENCE, RHODE ISLAND 02906

than recommendations. But when I saw "All that is Beautiful" it was more than just seeing another work I admired. I simply wanted it for myself. I guess this is what I want to thank you for — for the attention, advice, and encouragement which you have always given me and which helped me to be able to know what I want and, hopefully, to know what is good.

And, of course, I am so grateful to you for framing it for me. It was a beautiful gesture on your part, and I so appreciate it.

Again, thank you so much for everything. I hope this finds you well.

Sincerely,
Karen

Use of this material is subject to restrictions. Archives of American Art reserves the right to prohibit the publication of any material in its collections. Researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

April 26, 1966

NIGHT LETTER

RICHARD PACK
WESTINGHOUSE BROADCASTING
90 PARK AVE.
NEW YORK, NEW YORK

MAY WE SEND FOR SHEELER FILM THIS MORNING. PARTY SCHEDULED FOR MONDAY AND HAVE HIRED PROJECTIONIST AND EQUIPMENT. HE WOULD LIKE TO TEST IT WAY IN ADVANCE. WILL CALL YOUR OFFICE AT 11 A.M.

EDITH HALPERT

sent 6pm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

FRANCIS BIDDLE
1669 THIRTY-FIRST STREET, N.W.
WASHINGTON, D. C. 20007

25 April 1966

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York N.Y. 10022

Dear Mrs. Halpert:

Thank you so much for bringing me up to date about your generous gift to the Corcoran. I do not expect to be in New York in the next few weeks, but I shall drop in to see you next time I am there.

Sincerely yours,

Francis Biddle

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

4/28

Peter S. Logan called from Detroit this morning. He had been to a preview at The Flint Institute of Art and fell in love with the Demuth "Daffodils", which we consigned to them at $9000.- (less 10%), and which price he was quoted. He phoned to offer $7500.-, and when I said no deal, he was still interested and said he would phone back in an hour. Remembering the Loebs, I said he had better wait until you get back to town, when you would be in touch with him.

He is Vice President of Carl M. Loeb, Rhoades, & Co.

His office phone number is 313 - 961 - 7490.

His home address is: 81 Willison Road
Grosse Pointe Shores, Michigan 48236.

HR

P.S. Quietly to museum
first?

May 19, 1966

Mr. Sam Hunter, Director
The Jewish Museum
1109 Fifth Avenue
New York, New York

Dear Mr. Hunter:

I just learned from Mrs. Halpert, Director of the Downtown Gallery, that your Museum has in its custody the original paintings upon which Ben Shahn's HAGGADAH is based.

We would like to borrow these for a special Passover show beginning April 1 through May 2, 1967.

I need not go into details regarding our security and insurance provisions since we have borrowed exhibits from your Museum on many occasions in the past.

I look forward to hearing from you at an early date since we are now setting up our exhibit program for the Spring of 1967.

Sincerely yours,

Robert Shoeteck
Curator

RS/hb

cc: Mrs. E. G. Halpert

...ior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Milton Meltzer / 263 West End Avenue / New York 23, N.Y.

May 8, 1966

Mrs. Edith G. Halpert
Director
The Downtown Gallery
465 Park Ave., N.Y. 10022

Dear Mrs. Halpert:

I'm enclosing a check for $3.00 to pay for the two black and white photos of Ben Shahn's THE WELDERS and THE CHURCH IS THE UNION HALL. I do have the permission of the Museum of Modern Art to reproduce THE WELDERS.

May I also ask about a few other works? There is a Shahn print I ran across recently of James Chaney, one of the three civil rights workers murdered in Mississippi. It was made for the Human Relations Council in New Haven, I gather, but if you have a photo of it, and I may use it, please forward it with the other two photos and I will send another check for $1.50 for it. In the Frick library, I came across Horace Pippin's HARMONIZING attributed to your gallery. It looked very promising for my purpose. Is a photo of that available? And I may as well extend this to ask whether you recall any other paintings of Negro subjects in your possession, by artists I haven't mentioned.

Many thanks for your kindness.

Sincerely,

Milton Meltzer

ior to publishing information regarding sales transactions, members are responsible for obtaining written permission rom both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or urchaser is living, it can be assumed that the information ay be published 50 years after the date of sale.

THE HIGH MUSEUM OF ART
1280 PEACHTREE STREET N. E. / ATLANTA, GEORGIA 30309 / telephone 876-8232
GUDMUND VIGTEL, Director

May 11, 1966

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Edith:

It certainly was good to see you again the other day. I am sorry that we couldn't spend more time together. I enjoyed seeing the SHEELER exhibition. There were some beautiful things in it.

We are thinking very seriously of having a sales exhibition here next November-December similar to the efforts of other museums, such as the City Art Museum of St. Louis. I would like to ask several dealers in New York and elsewhere, including Atlanta, to make available works of art for this purpose. This is to sound you out whether you would be at all willing to help us out in this effort.

It is the first time that we are doing this, but I hope it will be the first of a regular series. We have not decided on the stylistic or national limitations of the exhibition, although, at this point, I am not sure we should have any. It seems to me that a $5,000 limit for any single item would be appropriate. I would very much appreciate your views on this and any advice that you could offer us.

Enclosed is a photograph which you had sent to us, apparently on the advice of Dr. Poland which could conceivably be acquired as a memorial to Mrs. Mary Poland. Funds have been slow in coming in and we shall have to delay this matter for the time being.

With best wishes,

Sincerely yours,

Director

GV:ab
Enclosure:

ior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission rom both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or urchaser is living, it can be assumed that the information ay be published 60 years after the date of sale.

I must admit that I was a little uncomfortable in the assignment. I guess I'm not much of a "secret agent."

Again I'm very sorry that so much time has slipped by, but it really has been a very hectic few weeks.

Best Regards,

Bob Grimes

or to publishing information regarding sales transactions, searchers are responsible for obtaining written permission as both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information y be published 50 years after the date of sale.

April 27, 1966

Mrs. Virginia M. Zabriskie
Zabriskie Gallery
36 East 61st Street
New York, New York 10021

Dear Mrs. Zabriskie:

I am appalled that, despite the fact that I talked to you specifically about the fact that FORMS IN SPACE was to be recast and you agreed to tell your potential client, who was merely considering, you now persist in your statement that he had already bought it.

The cast is the property of Storrs' heirs and must be returned to them on call, but again as I mentioned, we were planning to make two additional casts and must use this example for the purpose before returning it to them. I am sure I made myself clear during our telephone conversation and recall that you agreed to this arrangement and would tell the client, if he decided to make the purchase, regarding the situation.

I am sorry that this misunderstanding occurred, particularly as I had ideas about working together in the future and that, unless this thing is adjusted, I too will have to get an attorney - for the first time in my career. It seems to me that if you explained all this to your client, who has not yet received the sculpture, there would be no problem.

I am leaving town for several days, but you may write me, as I expect to be back by Saturday.

Sincerely yours,

SGH/tm

...ior to publishing information regarding sales transactions, ...searchers are responsible for obtaining written permission ...om both artist and purchaser involved. If it cannot be ...stablished after a reasonable search whether an artist or ...rchaser is living, it can be assumed that the information ...ay be published 50 years after the date of sale.

575 Madison Avenue, as the I.R.S. will not accept any individual's figures since the new law has been enacted.

[redacted]

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission rom both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information ay be published 60 years after the [redacted]

E

AFA

MARSHALL FIELD
ROOM 700
401 NORTH WABASH AVENUE
CHICAGO, ILLINOIS 60611

May 6, 1966

Mrs. Edith G. Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

I am enclosing Mr. Marshall Field's check in the amount of $5,000.00 in payment of balance due on the two paintings--The Lion Family purchased at a cost of $7,500.00 and Mother and Child purchased at a cost of $2,500.00.

107

Sincerely,

Edward J. Burns

EJB:jet
Enc.

...or to publishing information regarding sales transactions, ...searchers are responsible for obtaining written permission ...m both artist and purchaser involved. If it cannot be ...ablished after a reasonable search whether an artist or ...rchaser is living, it can be assumed that the information ...y be published 60 years after the date of sale.

April 30, 1960

Mr. Peter S. Logan
81 Willisen Road
Grosse Pointe Shores, Michigan 48236

Dear Mr. Logan:

I am so sorry to have missed your call.

The Demuth which you saw at the Flint Institute has not and cannot be for sale to any private collector as there are very few of his works available. This painting had been promised to the Flint Institute exhibition a long time ago and under the circumstances we had the obligation of sending it there.

I was away and the consignment was sent during my absence. Had I been here it would have been marked Not For Sale, but under no circumstances will it be available to any private individual. If we are committed it would be for sale only to the Flint Institute for their own collection.

I hope when you are next in town you will call on us and see the work of the other artists listed on our letter-head.

Sincerely yours,

...rior to publishing information regarding sales transactions, ...searchers are responsible for obtaining written permission ...om both artist and purchaser involved. If it cannot be ...stablished after a reasonable search whether an artist or ...urchaser is living, it can be assumed that the information ...ay be published 60 years after the date of sale.

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THE METROPOLITAN MUSEUM OF ART
NEW YORK, N.Y. 10028

May 9, 1966

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Mrs. Halpert:

I have asked our Registrar to return to you the Max Weber painting and drawing that you have so patiently allowed us to keep here since November. I regret to say that we are not going to be able to purchase them at this time.

I will be in to see the Sheeler show, so I shall look forward to seeing you before long.

Yours sincerely,

Stuart

Stuart P. Feld
Associate Curator
American Paintings
and Sculpture

SF:eg

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

LAW OFFICES OF
RUBIN, BAUM & LEVIN

MAX J. RUBIN
FREDERICK BAUM
ABRAHAM G. LEVIN
JACK G. FRIEDMAN
IRVING CONSTANT
BERNARD STEBEL
JOSEPH TAUBMAN
RONALD GREENBERG
FREDRIC M. SANDERS

598 MADISON AVENUE
NEW YORK, N.Y. 10022
PLAZA 9-2700

May 2, 1966

Mrs. Edith G. Halpert
Downtown Gallery, Inc.,
Ritz Tower Hotel
Park Avenue & 57th Street
New York, N. Y.

Dear Edith:

I wrote to you on April 22 as to the sale of the Avnet stock. I reminded you that it was necessary to have the papers signed which we had previously sent you, in order to enable the sale of the stock to be made.

I received your letter of the same date, April 22nd, in which you inquire as to the sale. You stated in your letter that you were not involved in the sale of the stock in the last transaction in 1964. However, Downtown Gallary, Inc. was involved in the sale last time, and is also involved in the sale this time, in the same way. Mrs. Avnet delivered to you on both occasions stock certificates which were registered in the name of Downtown Gallery, Inc., and asked that the company sell them for her account, applying the proceeds against the purchase price of the paintings, with any deficiency to be made good by her and any excess to be remitted to her. In 1964, the shares were sold by Downtown Gallery, Inc. through a broker. Now again, the shares are to be sold by Downtown Gallery, Inc. through the same broker. The broker requires a resolution of the Board of Directors of Downtown Gallery, Inc. authorizing the sale, and that they be furnished with a certified copy of the resolution. These are the papers we sent to you. This was all explained in our letter of April 1, 1966 to you.

We also enclosed with our April 1st letter to you a copy of the letter which we received from the attorneys, Beekman & Bogue, dated March 28, 1966, stating that the delivery of the shares to Downtown Gallery, Inc. and the resale by the company does not involve a distribution of the shares by Mrs. Avnet and that the shares may be sold by the company without registration since this is an exempt transaction under Clause (1) §4 of the Securities Act of 1933.

May 16, 1966

Mr. Herbert J. Burgart, Chairman
Art Department
George Peabody College for Teachers
Nashville, Tennessee 37203

Dear Mr. Burgart:

Mrs. Halpert is out of town for a day or two, but in her absence I have received your letter of May 11th in which you refer her to a copy of your earlier letter which outlined the details of her projected visit to Nashville.

However, there was no enclosure with your letter, so we still do not have the information.

Would you be good enough to forward this copy so that I may present the material to Mrs. Halpert intact. Many thanks for your trouble.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

or to publishing information regarding sales transactions, owners are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Conditions Governing the Receipt of Objects Deposited with the Museum of Modern Art Under This Receipt

This receipt supersedes any temporary receipt issued by curators or other staff members who received the objects listed overleaf.

1. The Museum of Modern Art (hereinafter referred to as the "Museum") shall not be responsible for the protection and safekeeping of objects belonging to others beyond the exercise of such precautions as are taken for the protection and safekeeping of comparable property of its own. The absence of condition notes on this receipt does not imply that the material listed was received in good condition.

2. Unless special arrangements are agreed to in writing, the Museum will not carry insurance on objects deposited with it. In no case shall any object be insured for more than market value.

3. Attributions, dates and other information shown on the face of this receipt are as given by the depositor. Any valuations or prices shown are those stated by the depositor and not to be construed as appraisals by the Museum.

4. Unless the Museum is notified in writing to the contrary, objects listed on the face of this receipt may be photographed and reproduced for its private purposes.

5. Property covered by this receipt may be removed from the Museum by the depositor or his duly authorized agent after reasonable notice upon surrender of this receipt or the delivery of the depositor's written order.

6. The Museum may request removal of property deposited with it by written notice directed to the depositor at the address shown on the face of this receipt. Failure of the depositor to remove property within 30 days after the mailing of such notice will permit the Museum to return such property to the depositor by express collect or to deliver it to any warehouse company to be stored for the depositor's account.

7. Unless special arrangements are agreed to in writing, the Museum will not provide transportation for objects deposited with it.

Special Conditions Governing Objects Offered For Sale Or Gift

A. If the property covered by this receipt has been offered to the Museum for sale or as a gift, the vendor or donor will be notified in writing of the approval or acceptance thereof and this receipt shall thereupon become null and void as respects the whole or part to be acquired by the Museum. If such property is declined by the Museum, the vendor or donor agrees to take delivery of the whole or part declined within 30 days after written notification has been mailed to him at the address appearing on the face of this receipt. (See Paragraphs 5, 6 and 7 above for conditions regarding removal).

B. Copyrights. In the event that any property offered for sale or as a gift is the subject of copyright, the depositor agrees if he has knowledge of such copyright to inform the Museum thereof and to furnish the Museum with an assignment of all rights thereunder in such form as the Museum may reasonably request.

C. Warranties. In the event that any property listed on the face of this receipt is offered for sale, the depositor agrees to furnish the Museum with a warranty of title in such form as the Museum may reasonably request prior to payment by the Museum of any part of the purchase price. Should the depositor fail to furnish such warranty, the Museum may cancel its acceptance of the depositor's offer.

D. In the event that any property listed on the face of this receipt is offered as a gift, it is understood that unless the Museum has been notified in writing to the contrary, the gift is outright and unconditional.

...ior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission ...om both artist and purchaser involved. If it cannot be ...stablished after a reasonable search whether an artist or ...rchaser is living, it can be assumed that the information ...y be published 60 years after the date of sale.

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May 9, 1966

Mr. Royal B. Hassrick, Assistant Director
The Denver Art Museum
West 14th Avenue and Acoma Street
Denver, Colorado 80204

Dear Mr. Hassrick:

While we are eager to cooperate with you, I find it rather difficult to find any themes - or rather specific subjects - which coincide with those listed by you. If you will refer to the list of artists whose names appear at the bottom of our letterhead you will realize what I mean. Are there any less specific themes that would be acceptable? Stuart Davis has several pictures of New Mexico and this refers also to O'Keeffe, Marin, and Kuniyoshi. We have a mountain scene by C.S. Price; the Yosemite (several versions) by William Zorach and California scenes by Sheeler. Whether or not these will fit in with your plans will have to be left for your decision.

I will look through our American Folk Art records to ascertain what we have that will fit in to the category. I know there is one painting of an Indian and possibly some other material among the many items we were obliged to store when we moved to our present quarters.

Incidentally, do you plan to be in New York before the final selection is made? If so, may I suggest that you come in and see the photographs I will have selected for you to ascertain which, if any, would be suitable.

Sincerely yours,

BGH/tm

...ior to publishing information regarding sales transactions, ...searchers are responsible for obtaining written permission ...m both artist and purchaser involved. If it cannot be ...ablished after a reasonable search whether an artist or ...rchaser is living, it can be assumed that the information ...ay be published 60 years after the date of sale.

May 9, 1966

Miss Elayne Marquis Kaplan
Elayne Kaplan Gallery
6360 Allison Road
Miami Beach, Florida

Dear Miss Kaplan:

I too am sorry that I missed you when you called at the Gallery. During the past few months I have been away a good deal, but hope that you will stop in when you are next in town - and will let me know in advance. Incidentally we are closed during the months of July and August as we have been during the 39 previous years.

I would be glad to cooperate with you by lending you graphics by our artists, including Kuniyoshi, Rattner, Shahn, Weber and several others who are not listed in the current letterhead. Unfortunately, there are no prints available by Stuart Davis or by Charles Sheeler aside from the single examples which we retain in our permanent inventory files so that we may have a complete record of each artist's work in the medium.

As for paintings, it is very difficult for us to supply the great demand we have from museums and galleries throughout the country as our inventory is running low in most instances. This includes the artists whose names I have mentioned as well as Weber, Demuth, Hartley, Marin, O'Keeffe and Stella. In the case of the artists who are still producing, we can be more cooperative.

In any event, when you are next in town we can discuss this matter further.

Sincerely yours,

ECH/tm

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May 19, 1966

Mrs. Charles M. Cohn
3415 Oak Lane
Altoona, Pennsylvania

Dear Mrs. Cohn:

Thank you for your charming note. We are delighted that you are pleased with the paintings. This is always happy news for us.

As you requested, we are enclosing a statement indicating full payment for the three Webers you have added to your collection.

My best regards.

Sincerely yours,

EGH/tm

P.S. As I am planning several quickie trips, I would greatly appreciate your informing me as to your plans for visiting the Gallery as I would be terribly disappointed if I were away when you came in.

Conclusion:

As in the past I want to express my deep gratitude to the members of our numerous committees, listed hereafter, for their fine support. Some of them have not been called on this year because of the Museum's transitional position between its two buildings. But I am sure that all of them, and probably some new ones, will be needed to help with the much expanded program which the Museum is planning in its new quarters. I suspect that we are starting a new and exciting chapter in the history of the Friends, and that some day we may even look back with nostalgia on the days when we were a tiny group of under 200 in the little old museum on 54th Street.

Robert W. Sarnoff
President

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SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
WASHINGTON, D. C. 20560
CONSTITUTION AVENUE AT TENTH STREET

May 17, 1966

Mr. Tracy Miller
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mr. Miller:

Thank you for your letter of May 12, 1966. We do know that the six prints are to be purchased by the National Collection of Fine Arts; we simply needed the prices so that a purchase order could be made.

You will be hearing from Mrs. Franz who handles our finances, about the proper procedure for sending an invoice.

Everything seems to be in order for the Registrar's files.

Sincerely yours,

Marjorie S Zapruder

(Mrs.) Marjorie S. Zapruder
Registrar

MSZ:lkk

...rise to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 10, 1966

Mr. Gordon Mackintosh Smith, Director
Albright-Knox Art Gallery
Buffalo 22, New York

Dear Mr. Smith:

Many thanks for your kind invitation, which I am answering rather belatedly - about a week after the festivities.

I was out of town and hoped for some rare moment when I could detach myself from my commitments and fly to Buffalo, as I was eager to see the exhibition and my good friends in the area. But, what with my recent illness and all the commitments which had been postponed for a long period, I really got myself into a difficult situation. However, I hope to get up to Buffalo to see the exhibition, which no doubt will continue through the month, etc.

I am also grateful for the fascinating booklet, ANNUAL REPORT. It is most impressive and the activities reported certainly are equally so, covering so wide a range of interests.

Now, I am about to depart from a self-made rule, namely writing a sales letter. However, in going through our museum records for a special report I am preparing for my own benefit in connection with the Gallery activities for a period of 40 years (October 1966) I note with some embarrassment that, although the Albright Gallery had made a number of purchases from us in the past, we have not had the pleasure of typing up an invoice in your name for a good many years. Not only are our "old masters" being purchased most actively these days by museums throughout the country and elsewhere, but also the younger artists we have added within the past decade. In any event, I would love to have you come in before we close for the summer months (July and August) to look around and be tempted. In any case, it will be a pleasure to see you, as usual. My very best regards.

Sincerely yours,

EGM/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

SYLVAN LANG
LESLIE BYRD (1906-1964)
DALTON CROSS
BERNARD LADON
JESSE H. OPPENHEIMER
STANLEY D. ROSENBERG
NEILL BOLDRICK, JR.
STEPHEN LANG
PAUL M. GREEN
JAMES D. STEWART
G. THOMAS COGHLAN
JOHN M. KILLIAN

LAW OFFICES
LANG, BYRD, CROSS, LADON & OPPENHEIMER
1540 MILAM BUILDING
SAN ANTONIO, TEXAS-78205
AREA CODE 512
CAPITOL 7-3106

May 11, 1966

5516

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York 10022

Dear Edith:

Hope things are well with you. I was so glad to see you, though only for a few minutes when I was in New York for one day in connection with my son and I taking Mary to the Institute of Living at Hartford early in February. Either my daughter or her sister or my daughter-in-law see her every few weeks, although Louise Smith has been the most regular visitor. Deeply sorry to say that she has not been showing any improvement, and she had been at Silver Hill Foundation in New Canaan, Connecticut for four months before she went to the Institute.

It is not a case of depression, but only a lack of ability to make any character of decision, or desire to assume any responsibility, including that of running a house.

Writing you now for two reasons:

(1) I received the enclosed copy of the brochure on Abbott Pattison in enclosed envelope from someone in Chicago. Am not quite sure why he sent same to me, or it may have been Mrs. Ferdinand (Stella) Herff, who I know socially here. If you know anything about the matter, would appreciate your advising me.

(2) John Leeper was at my house for a few moments before he and Blanche left for a trip to Greece two weeks ago with some other San Antonians, and Rosalie Berkowitz. When he was in my home, he asked me about the insurance which I carried on two fine paintings acquired from you some time ago, the large Charles Sheeler "Barn Decorations" and the Georgia O'Keeffe "Leaf Mold". Think I paid $6,500.00 for one and $3,500.00 for the latter -- although I really get more pleasure from the latter. The Sheeler is insured for $7,500.00 and the O'Keeffe is insured for $3,500.00. If due to sales in the Parke-Bernet or otherwise, the insurance values on said paintings should be increased, I would indeed appreciate your letting me know.

You may recall that I have that most excellent Ben Shawn "Sing Sorrow", which possibly is the single painting in our house -- outside of our Hopper -- which receives the most compliments. However, during the last couple of years since Mary has not been well we have not had many visitors in our home. Would also appreciate your advising what a realistic value is to be placed on said Shawn for insurance purposes. As you know, I hope that our paintings will go to the McNay, although they really do not have galleries in which to adequately display what they already possess.

With very kind personal regards, I am

Hope you are feeling fine again. Sincerely, Sylvan

Sylvan Lang

than I could send you. Do let me know.

Because I have made several commitments, I would appreciate it if you would phone me so that we may make a specific date. I would like to be here when you come and will arrange my time accordingly if I am informed in advance. I look forward to your visit.

Sincerely yours,

EGH/tm

Shahn – 350
Kuni.
Rattner

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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MUSEUM OF EARLY AMERICAN FOLK ART

49 WEST 53RD STREET, NEW YORK, NEW YORK 10019 - LT 1-2474

May 19, 1966

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, N.Y.

Dear Edith,

The museum has once more been given the fine space of the Exhibit Center at the Time-Life Building for a major exhibition of American folk art from 19 October through 20 November, 1966. The show will be sponsored by the Museum of Early American Folk Art and Time, Inc. and will coincide with publication of a new book, American Folk Painting by Jean Lipman and me, published by Clarkson Potter.

The paintings in the exhibition will be a selection of the very best of those shown in the book. To compliment the paintings and the wide spaces of the Time-Life Exhibit Center we plan to display a number of outstanding folk sculptures as well.

This letter is to request your cooperation in this project by loaning the following to the exhibition:

CHARLESTOWN PRISON
MOTHER AND SON - J. H. Davis
✓MR. AND MRS. BROWN by William Prior
✓THE BROWN CHILDREN by William Prior
BELLAMY EAGLE WITH BANNER

ior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission m both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or rchaser is living, it can be assumed that the information ay be published 60 years after the date of sale.

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS
PEALE HOUSE
1811 CHESTNUT STREET PHILADELPHIA 19103 GALLERY TELEPHONE: LOcust 4-0221
Frank T. Howard, *President* Alfred Zantzinger, *Vice President* C. Newbold Taylor, *Treasurer*
Joseph T. Frazer, Jr., *Director and Secretary*

May 13, 1966

Mrs. Edith Halpert
Downtown Gallery
465 Park Avenue
New York, N.Y.

Dear Mrs. Halpert:

I'm sorry if I seem to be pressing you for a decision about the dates for the Rattner Show but I have to confirm these dates as soon as possible. Will you please advise me about your choice at your earliest convenience.

I also want to thank you for the cordial reception that you gave to Mrs. Hanna Silver and Achiam who has just arrived from France. They are good friends and they appreciated your interest.

I hope to hear from you very soon.

Sincerely,

Marjorie Ruben

Marjorie Ruben

DEPARTMENT OF STATE
WASHINGTON

IN REPLY REFER TO:

May 4, 1966

Mrs. Edith Halpert, Director
Downtown Gallery
465 Park Avenue
The Ritz Tower Concourse
New York, New York #10022

Dear Mrs. Halpert:

I am pleased to inform you that we have sent to our Embassy in San Salvador, El Salvador to Ambassador and Mrs. Raul H. Castro "Stand of Birch" by Walter Meigs which you so generously loaned to the Art in the Embassies Porgram.

My sincere appreciation for your welcome participation in this Program.

Sincerely,

Nancy P. Kefauver
Advisor on Fine Arts

ior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or archaser is living, it can be assumed that the information ay be published 50 years after the date of sale.

[redacted]

APA

Pl Ret Sorry Consult Dir Sec

May 10, 1966

Mr. Abner Hecht
16 Easton Avenue
White Plains, New York

Dear Mr. Hecht:

As it is most difficult to judge from a black and white photograph, I really cannot commit myself in connection with the painting DANIEL IN THE LION'S DEN. If it is a small painting, could this be sent in or brought in by someone who is coming to Manhattan? Seeing the actual picture will make it possible to determine whether this is American or otherwise and, of course, the color organization would be equally important.

Won't you let me know what arrangements may be made. Thank you for your courtesy.

Sincerely yours,

HGH/tm

for to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

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May 18, 1966

Mr. Lester B. Arwin
The Arwin Galleries Inc.
222 Grand River West
Detroit 26, Michigan

Dear Mr. Arwin:

I was deeply touched upon receipt of the lovely flowers and thank you for this thoughtful gesture.

Having just returned from my lecture and gallery tours, I have not had an opportunity as yet to communicate with Don Morris, but will do so as soon as I catch up with the urgent work which accumulated during my absence. I will then start planning the material for your summer exhibition.

Meanwhile, my best regards.

Sincerely yours,

EGH/tm

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CITY ART MUSEUM OF ST. LOUIS

St. Louis, Missouri 63105

President: HENRY B. PFLAGER • *Vice-President:* ROLAND W. RICHARDS • *Director:* CHARLES E. BUCKLEY • *Secretary:* MERRITT S. HITT

April 27, 1966

Mrs. Edith G. Halpert
Director
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Edith:

Alas, Monday, May 2nd is impossible. I would dearly love to be with you but I just can't do it; however, I will be in town on the 5th and 6th and will most certainly stop by for a look at the show and for an exchange of badinage with you.

Until then,

Sincerely yours,

Charles E. Buckley
Director

/mb

ior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or rchaser is living, it can be assumed that the information ay be published 50 years after the date of sale.

May 16, 1966

Mr. Robert Shosteck, Curator
B'Nai B'Rith
1640 Rhode Island Avenue N.W.
Washington, D. C. 20036

Dear Mr. Shosteck:

The new publication of the HAGGADAH by Ben Shahn has excellent reproductions of the original paintings and we now have in our possession several copies of the less expensive - or better known as the "popular Edition". The price of the book is $17.50.

However, the original paintings are owned by The Jewish Museum and it is possible that they will be available for exhibition. I would suggest that you communicate directly with Mr. Sam Hunter, the Director, regarding the latter.

We have several silkscreens by Ben Shahn relating to biblical themes. When you are next in New York, may I suggest that you drop in to see these. It will be nice to meet you.

Sincerely yours,

EGH/tm

The Jewish Museum

under the auspices of The Jewish Theological Seminary of America / 1109 Fifth Avenue / New York 28 / New York / Riverside 9-3770

CURATORIAL DEPARTMENT

...ior to publishing information regarding sales transactions, ... searchers are responsible for obtaining written permission ... both artist and purchaser involved. If it cannot be ... established after a reasonable search whether an artist or ... purchaser is living, it can be assumed that the information ... ay be published 50 years after the date of sale.

May 6, 1966

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, N.Y.

Dear Mrs. Halpert:

As you know, the Jewish Museum with the cooperation of the Union of American Hebrew Congregations is planning for the summer an exhibition entitled "Contemporary Art for the Synagogue," in conjunction with the publication of Avram Kampf's Contemporary Synagogue Art. Through large photo murals of outstanding synagogue interiors, color transparencies and selected objects lent from synagogues and the artists themselves, the exhibition will attempt to provide a comprehensive visual survey of synagogue textiles, stained glass, murals and metalwork created by important American artists during the past twenty years.

I am writing to inquire whether you have at the gallery any drawings or preliminary sketches by Abraham Rattner for his great window "Journey of a Mystic" at the Loop Synagogue in Chicago, or any by Ben Shahn, for any synagogue work he has done, such as Temple Mishkan in Connecticut, Temple Beth Zion in Buffalo, or Temple Oheb Shalom in Nashville. I would be very glad to come down to the gallery at your convenience, if such sketches are available for examination.

Regarding the calligraphic work by Ben Shahn which I was to have chosen for the University of Judaism in Los Angeles, I still have not heard whether or not they want to borrow our Haggadah or any other material from you. I will of course be in touch with you as soon as I know what they want.

Thank you very much in advance for your cooperation.

Sincerely yours,

Katherine Kline

Katherine Kline
Assistant Curator

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HERBERT C. LEE

210 SOUTH STREET · BOSTON 11, MASSACHUSETTS

May 11, 1966

617 - 423 - 5758

The Downtown Gallery
465 Park Avenue
New York City 10022

Gentlemen:

Mr. Lee asked me to write you advising that one of the two pieces of Pattison sculpture "Meeting in a Dark Place" was received in damaged condition. The leg of one of the figures was broken off.

600.—

Please advise what action we should take, either with respect to making a claim or whether you think it can be repaired.

Sincerely,

Blanca L. Basquinero

(Miss) Blanca L. Basquinero
Secretary to Herbert C. Lee

617 555-1212

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Lang

Oil on the LEAF ~~MOOD~~ MOTHER, 1924

oil — pchsd 12/60 - 3500.

18x24

Sheeler BARN DECORATIONS, ~~1924~~ 1959

oil — pchsd 4/59 - ~~5000.~~ 7500

38x27

Sheeler SING SORROW

temp — pchsd 9/48 - 1100.

36x29

ONTARIO▸EAST GALLERY

235 EAST ONTARIO ▸ CHICAGO 11, ILLINOIS ▸ WHitehall 3-5153

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May 6, 1966

Dear Miss Halpert:

Before me is a New York Times clipping dated June 13th, 1965 which explains your moving the Downtown Gallery to your present address, and in which you briefly evaluate today's merry-go-round of the buying and selling of art. I have kept this clipping as a reminder to write you for an appointment when next I got to New York.

We are a new gallery in Chicago, this being our third year. My associate, Ruth Unterman and I expect to be in New York June 8th to 12th. May we have a half hour of your valuable time to speak with you at your convenience?

Sincerely,

Ann C. Field

Ann C. Field

ACF A.

The Downtown Gallery
465 Park Avenue at 57th Street
New York, N.Y. 10022

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95 Alma Ave.
Rohnert Park, Calif.
April 30, 1966

OOT til wed-

THE DOWNTOWN GALLERY
32 East 51 Street
New York, 22, N. Y.

Gentlemen:

In 1950, I bought from you a Harnett painting, Public Ledger, under bill of sale No. 5417, under my name at that time, Mrs. Charles Arden Mobley, Jr.

The painting has been for a number of years now at the Dalzell Hatfield Galleries in Los Angeles, where it has been on consignment.

The enclosed letter, claiming the picture to be a forgery, demands either a complete refutation by you of Frankenstein's statement or a complete refund to me of my purchase price plus intehest.

I await your instructions. Please let me hear from you as soon as possible by airmail.

Very truly yours,

Flora Mobley Preston

Encl Letter: Hatfield

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WHITNEY MUSEUM OF AMERICAN ART
22 WEST 54th ST. • NEW YORK 19 • PLAZA 7-2277

GERTRUDE V. WHITNEY, *FOUNDER*
FLORA WHITNEY MILLER, *PRESIDENT*
LLOYD GOODRICH, Director
JOHN I. H. BAUR, Associate Director
JOHN GORDON, Curator
EDWARD BRYANT, Associate Curator
MARGARET McKELLAR, Executive Secretary

May 5, 1966

Dear Edith:

I am very grateful for your kindness in agreeing to lend Charles Demuth's watercolor Illustration for "Distinguished Air", to the exhibition marking the opening of our new building next September. It is certainly one of Demuth's finest watercolors, and we are delighted that it can be included in our exhibition.

We will get in touch with you later about arrangements for collecting the picture. To allow adequate time for installation, we would like to have all works here by September 9.

In the meantime, will you be kind enough to have the enclosed loan form filled out and returned to us at your convenience? An extra copy is included for your records.

With many thanks for your generosity, and all good wishes,

Sincerely yours,

Lloyd
Director

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
465 Park Avenue
New York, N.Y.

LG:jp
encs:

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May 9, 1966

Mr. Herbert J. Burgart, Director
Peabody Museum
George Peabody College for Teachers
Nashville, Tennessee 37203

Dear Mr. Burgart:

Although I agreed to act as juror at your Annual Print Competition, we have not as yet set a specific date. For your information, I have to give a lecture in Virginia on the 4th of June and have a very important engagement on the 7th of that month. It seems more likely that I can make it - as you suggest - about the middle of the month. I am dictating this letter in the country during the weekend and cannot locate a calendar. Won't you write me at your earliest opportunity and please give me some directions regarding the flights, etc. including the time of day I would be expected.

I am not disturbed about the small honorarium and, of course, assume that you will take charge of the travel expenses. Please include all this information in your letter. Many thanks.

Sincerely yours,

EGH/tm

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May 16, 1966

Mrs. Marjorie Ruben
Pennsylvania Academy of the Fine Arts
Peale House, 1811 Chestnut Street
Philadelphia, Pennsylvania 19103

Dear Mrs. Ruben:

I regret that, due to a relapse, I am late once again in my reply to your letter of April 26th.

I did, however, go through the many requests we have received and decided that it was best to eliminate several as we have had some difficulty in the more recent past because of the careless handling at smaller or newer institutions and are now limiting our outgoing exhibitions to those with experienced personnel in the shipping department.

Consequently, you may have the exhibition either during one of the two 1966 periods you mentioned: September 1 - October 30; or November 2 - December 11.

Although I will be very glad to make the selection of the paintings and drawings, it occurred to me that you might prefer to visit the Gallery and go through the photographs to make your personal choice. We have removed a number of earlier examples which Rattner hoarded in the warehouse and now I can really plan a very handsome retrospective group in oil, gouache and ink. Would you advise me whether you have sufficient space for several rather large paintings which are exceedingly important. These would be counter-balanced by the medium-sized paintings as well as the much smaller gouaches, watercolors and drawings. It might also be a good idea to include his recent and very handsome lithographs in color. There are only three subjects and I think it would be a very fitting touch.

In any event, you now have the actual dates and if you will let me know which of the two periods you prefer, we can make all the necessary arrangements in obtaining photographs for you and, of course, biographical notes and other data will be sent on in advance. Rattner is still in New York, but is planning to leave for Paris within the next few days and expects to be back early in September. As I am dictating this letter, it occurs to me that it might be more advantageous to use the November 2 - December 11 dates so that we will be certain that he will be back in New York and available if you are planning to have a special opening and/or reception for the artist.

The University Art Museum, of course, will bear all costs of insurance, transportation and packing. If you are willing to lend,will you please complete the enclosed forms, keeping the white copies for your file and returning the yellow ones to us? I would appreciate it if you would send me eight photographs of each of the works and have the bill for the photographic work mailed to the University Art Museum.

For installation, we would like to receive the works by November 1, 1966. Our New York agent, Santini Brothers, will be in touch with you to arrange for packing and shipping.

You are aware, I am sure, of the importance of this exhibition and I hope that we can rely on your co-operation. I want to thank you for all the help you have given me in the preparation of this exhibition.

Sincerely,

Tom L. Freudenheim
Assistant Director

TF: sr
encl: 6

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MADISON SQUARE GARDEN

The National Arts & Antiques Festival
November 12-20, 1966

OFFICES: 97 DUANE STREET, NEW YORK 7 -:- BEEKMAN 3-6010

May 2, 1966

Director
Downtown Gallery
465 Park
New York, N. Y.

Gentlemen:

May we borrow a few works from you for exhibit at our next National Arts and Antiques Festival to be held at Madison Square Garden, November 12th through the 20th, 1966?

The show this year will feature the lighter side of art and we hope will attract the 100,000 visitors we usually bring to our shows. We would particularly like to show works of artists that will fit the theme of our show which is "Fun in Art."

At last year's show we had the cooperation of some fifty galleries, including Bianchini, Midtown, Downtown, Burrell, Madison Avenue, Barzansky, St. Etienne, ACA, Martha Jackson, Chapellier, Associated American Artists, Piero Tozzi, Edward R. Lubin and your gallery.

This year we are inviting more of the galleries involved in the contemporary scene, including Fishbach, Galerie Moderne, Castellane, Amel, Byron, Dintenfass, Feigen, East Hampton, Elkon, Janis, Graham, Howard Wise, Iolas, Pace, Castelli, Ella Lerner, Pietrantonio, Radich, Dwan, Findlay, etc.

We will pick up, protect and insure.

I hope you can cooperate with us. The enclosed card will facilitate your response.

Sincerely yours,

NATIONAL ARTS & ANTIQUES FESTIVAL

N. H. Mager

N. H. Mager,
Director

NHM/sb
encl.

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May 9, 1966

Miss Mary Jo Randolph, Photo Editor
Crowell-Collier Educational Corp.
351 Park Avenue South
New York, New York 10010

Dear Miss Randolph:

Indeed, I shall be very glad to cooperate with you in your project.

Are you planning to come in and choose the specific example for reproduction in the Junior Encyclopedia? If so, would you be good enough to telephone in advance so that I may be sure to be on tap, as the poster collection belongs to me personally and is tucked away in my apartment, which is in the same building as the Gallery. Under these circumstances I could arrange to have the material available for you promptly.

I take it for granted that your reference to "color reproduction rights" will be limited to the book for which you are choosing it. You know, of course, that the overall reproduction rights are held by the artist and/or the Gallery. Our invoice to you will indicate both clauses.

I look forward to seeing you.

Sincerely yours,

EGH/tm

[redacted]

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that you will cooperate with us promptly.

Sincerely yours,

EGH/tm

PS. Perhaps you will want the vertical "Gendarme", which is lower in price and which we can hold for you until you are ready to take it. This was your suggestion during our last conversation and to show you that we are willing to cooperate with you we will make that exchange to assist you in the matter. Won't you please communicate with us as soon as possible. I shall be most grateful.

…ior to publishing information regarding sales transactions, …searchers are responsible for obtaining written permission …om both artist and purchaser involved. If it cannot be …ablished after a reasonable search whether an artist or …rchaser is living, it can be assumed that the information …y be published 60 years after the date of sale.

ice to publishing information regarding sales transactions, searchers are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or urchaser is living, it can be assumed that the information ay be published 60 years after the date of sale.

E4905607 PEA.A0013

Bernard Karfiol
"Landscape
with Barns"
Oil
36 x 28
W 15 Bryan

ART DEALERS ASSOCIATION OF AMERICA, INC.
575 Madison Avenue
New York, N. Y. 10022

April 26, 1966

IMPORTANT NOTICE

To: All Members

The Association has received considerable adverse credit information concerning Mr. David Stein, a dealer operating from his home in New York City at 525 Park Avenue and under the name of Galerie Trianon in Palm Beach. It is suggested that before members have any business dealings with Mr. Stein or his gallery, they communicate with this office for further information.

Ralph F. Colin
Administrative Vice President

RFC:jl A735

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COMMITTEES (continued)

Neighborhood:

Mrs. Robert Bendheim, Chairman
Mrs. Norman M. Schneider, Vice-Chairman
Mrs. Ralph Ablon
Mrs. Douglas Auchincloss
Mrs. John S. Hilson
Mrs. Lawrence B. Karter
Mrs. William A. Marsteller
Mrs. Walter Ross
Mrs. Guri Lie Zeckendorf

Publications:

Roy R. Neuberger, Chairman
Joseph James Akston
John B. Fairchild
Mrs. Iola S. Haverstick
Matthew A. Meyer

Special Events:

Mrs. McCauley Conner, Chairman
Mrs. Joel W. Harnett, Vice-Chairman
Mrs. Robert Bendheim
Mrs. Robert M. Benjamin
Philip I. Berman
Mrs. Robert J. Gurney
Mrs. C. Richard MacGrath
Mrs. Edward J. Ross
Mrs. Rudolph B. Schulhof
Mrs. Carl L. Selden
Mrs. Otto L. Spaeth
Mrs. Girard L. Spencer

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Acquisitions (continued)

Nicholas Krushenick: Red, Yellow, Blue and Orange

Roy Lichtenstein: Little Big Painting

Deborah Remington: Haddonfield

The purchase of the Johns was shared with the Museum and brought a major canvas by this artist to the collection, where he had not been previously represented. All of the Committee's purchases were in the field of painting or drawing since the Howard and Jean Lipman Foundation had already presented to the Museum an extensive collection of sculpture.

The members of the Acquisitions Committee contributed personally a fund to purchase a drawing or watercolor in memory of Robert M. Benjamin.

Publications Committee:

The Committee, Roy R. Neuberger, Chairman, spent $6,000 on the following projects: $3,000 in support of The Whitney Review, including an increase in the number of color plates; $2,000 on the catalogue of the Annual exhibition to maintain the larger format adopted a few years ago; $1,000 on color plates of Friends' acquisitions for general use in the Museum's and other publications.

Special Events Committee:

Mrs. McCauley Conner, Chairman, called a meeting of the Committee on March 8, 1966, to discuss arrangements for the Annual Meeting of the Friends. The Committee suggested that it be in the nature of a farewell to the Whitney's present building, since it will be the

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DAVID LLOYD KREEGER
3201 FESSENDEN STREET, N.W.
WASHINGTON, D.C. 20008

May 17, 1966

Dear Edith:

I want to tell you again how much I enjoyed our little conference in New York, and the very pleasant luncheon. When you are next in Washington I would like to reciprocate.

You will recall that you were to have your attorney get in touch with me so that we could discuss the revised agreement for the donation of your collection to the Corcoran. I would be glad to speak to him either on the telephone or personally, and could arrange to go to New York at a mutually convenient time. It would of course be delightful if you could also be present at that time.

Carmen joins me in warm regards and we look forward to seeing you in the very near future.

Cordially,

DLK

Mrs. Edith G. Halpert
Downtown Gallery
32 East 51st Street
New York, New York

May 9, 1966

Mr. Thomas J. McCormick, Director
Vassar College Art Gallery
Poughkeepsie, New York

Dear Mr. McCormick:

I was pleased to read the report about Cheek's visit and the appreciation of your Sheeler painting, STEEL CROTON. Incidentally, this was not a "sketch", but a complete statement - a procedure he followed with a good many of his works. The oil, which followed, has variations based on the change of scale. It was a necessary procedure in his case in view of the fact that his technique allowed for no changes or corrections, and the image had to be complete in a general way. As I mentioned before, you will find variations when you compare the two. What I am trying to say is that the painting you have is a smaller, but equally important example of his work. I can also add that the timing of your purchase was ideal, since the estate will no doubt increase all the prices considerably - justifiably so, as unfortunately there will be no more produced - at least not by the original artist, although I expect to see some frauds coming through in the future, as they have in every instance where there is a call for the artist's work.

You are a lucky guy and obviously worthy also if you obtained a Fulbright Fellowship. Are you planning to be in New York before you leave for England? I am afraid that both O'Keeffe and Demuth would be out in relation to the sum you mentioned. Actually, there is practically nothing available in the smaller but equally excellent examples of their work and of course the larger paintings run into much higher figures. However, I am sure that we can find an example by Ben Shahn for you in that category. Fortunately, he is still producing and I will make a great effort to find an example worthy of your collection.

Please let me know your plans.

Sincerely yours,

SGH/tm

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May 10, 1966

Mr. Charles E. Ferguson, Director
New Britain Museum of American Art
56 Lexington Street
New Britain, Connecticut

Dear Mr. Ferguson:

Please accept my apology for not having answered your letter long before this. Because it was stapled to the interior of the catalog, a new employee inadvertently set it aside to be filed in our catalog cabinet. Fortunately I was eager to see the latter and found your letter just the other day.

Among the artists mentioned by you, only Sheeler is not available at the moment, because the estate has not as yet been cleared. We have an exhibition on view at the present time representing works of art in all media which he retained as a "personal collection". I am enclosing a catalog and publicity release in the event that you had not received the former. However, I hope that this more alert attorney than our previous estates retained will rush the powers in the Tax Bureau and can let you know accordingly. Meanwhile, a number of museum personnel have made tentative reservations as we have no way of fixing a price until the estate is cleared and prices are agreed upon. As for Dove, we have set aside a few examples for reserve so that we may accommodate the museums which have not as yet acquired examples of his work. In other words, you may relax about both.

In the case of graphics, it is all much simpler. We have on hand a very handsome selection of work by Shahn, who concentrates entirely on the silkscreen medium; Rattner and Kuniyoshi lithographs. In the case of the latter, it is difficult also as we were all sold out, but we finally obtained from Mrs. Kuniyoshi a group of prints, some of which we have tucked away. Below, I am giving you the price range and if you wish we can send you a small selection for consideration. On the other hand, I think it would be more advantageous for both of us if you could possibly get to New York and see a complete cross-section, including those of which we have no copies available. But you will then be convinced that your choice is based on a larger selection

Installation and handling of all materials will be under the direction of the Museum of Early American Folk Art and all loans will be covered by all-risk insurance from the time they leave the lenders until their return.

Packing and handling will be by fine arts transportation professionals. The exhibit area is completely protected against fire and theft and complete coverage of the show by uniformed guards is assured.

We would need your loan in New York no later than 13 October unless other arrangements are made and would return it to you no later than 25 November. We will supply forms and detailed arrangements for transporting the materials for this exhibition later; we expect to arrange pickups and deliveries by exclusive use motor vans.

I shall look forward to hearing from you.

Sincerely,

Mary C. Black
Director

MCB:mb

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OFFICE OF THE DIRECTOR
UNIVERSITY ART MUSEUM

BERKELEY, CALIFORNIA 94720

May 12, 1966

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Edith:

Thank you for your letter of May 9th. I am sorry things were so mixed up at the time I came by your gallery and I certainly hope that you feel much better again.

You are certainly right that we are doing the Pascin show here at Berkeley and I am sure that at this time, you will have received Tom Freudenheim's letter asking you for the loan of the painting, Lazarus in the Home of the Rich and for the drawing, Pop Hart Drawing Mexicans.

I wonder whether you might entertain my request to help reproduce the Lazarus in the Home of the Rich in color. We are facing the old problem of wanting to reproduce as many pictures in color asspossible and yet keep the catalogue cost in the reach of the students. If you could help us out with a contribution to the University for $500, the amount which comes close to covering the cost of the actual color plate, we would be able to reproduce the Lazarus in color instead of black and white. Naturally, any contribution of this kind is tax deductible.

Looking forward to hearing from you and I will certainly make sure we'll see each other on my next trip to New York.

As ever,

Peter

Peter Selz
Director

PS:sr

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SAINT OLAF COLLEGE • NORTHFIELD • MINNESOTA

Art Department
St. Olaf College
Northfield, Minnesota
May 11, 1966

Miss Edith Halpert
Downtown Galleries
32 East 51st Street
New York, New York 10022

Dear Miss Halpert:

I appreciated the opportunity to talk to you over the phone on Monday and am looking forward to receiving some pictures of Ben Shahn's works that may be available locally.

We will appreciate any exhibit of his works that you can send us. We are looking forward to having him here in June.

Sincerely,

Arch Leean

Arch Leean
Assist. Prof. of Art

ALsrb

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May 4 1966

Dear Mrs. Halpert,

I plan to be in New York next week, through the 12th or 13th, and hope it will be convenient for you to visit with me for a short while.

I will call for an appointment.

Kind personal regards,

Lester B. Arwin

222 GRAND RIVER WEST • WOODWARD 5-6610 • DETROIT 26

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THE ARWIN GALLERIES INC.
WOODWARD 5-6510 • DETROIT 26, MICHIGAN
222 GRAND RIVER WEST
PAINTINGS • SCULPTURE • GRAPHICS • FRAMING

May 16, 1966

Mrs. E. Halpert
The Downtown Gallery
465 Park Avenue
New York 22, New York

Dear Mrs. Halpert,

Thank you very much for your gracious hospitality and extremely generous expenditure of your time. As always, my visit with you was one of the highlights of my visit to New York.

I look forward (I must admit somewhat breathlessly) to receiving your selection of work for us to exhibit here this summer.

I hope our relationship will grow in warmth and meaning.

Very sincerely yours,

Lester B. Arwin

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MR. AND MRS. LESTER B. ARWIN

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THE PENNSYLVANIA ACADEMY OF THE FINE ARTS
PEALE HOUSE
1811 CHESTNUT STREET PHILADELPHIA 19103 GALLERY TELEPHONE: LOcust 4-0221
Frank T. Howard, *President* Alfred Zantzinger, *Vice President* C. Newbold Taylor, *Treasurer*
Joseph T. Frazer, Jr., *Director and Secretary*

May 6, 1966

Mrs, Edith Gregor Halpert
465 Park Avenue
New York, N.Y.

Dear Mrs. Halpert:

I have been looking forward to your reply concerning your choice of dates for the Mattner Show. I know how busy you must be and don't want to press you but I have to make final arrangements for our schedule here - so- I hope to hear from you very soon.

Thanks very much.

Sincerely,

Marjorie Ruben

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NORTHERN VIRGINIA FINE ARTS ASSOCIATION, 201 PRINCE STREET, ALEXANDRIA 14 VA.
CHAPTER OF THE VIRGINIA MUSEUM OF FINE ARTS

May 17, 1966

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

Please accept my hearty thanks for your stellar performance last night. It was a privilege to have you. Our members were delighted with your talk and fascinated to hear the authentic word from a gal who really knows what has gone on in American art since the great days before art became less an act of inspired volition and more a gilt-edged commodity turned out to order à la français. You are so right! I for one don't want to go bowling at Gimmick Lanes. Way back in my mid-west days, I got a loan show from the Howald Collection at Columbus to show folks what your boys had done.

It was really tremendously kind of you to come and talk for us. I'm so glad that "Mrs. B" was on hand to spare you either a late trip back or a night at the George Mason Hotel here, which is comfortable but dull. Anne and I would have loved having you stay with us, but the house is in process of restoration, and broken plaster is rather depressing. Please let us know the amount of your expenses.

With many thanks for giving us a memorable evening, the grand finale of our season, I am

Cordially yours,

Denys Peter Myers
Director

DPM:erc

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OFFICE OF THE DIRECTOR

COLBY COLLEGE ART MUSEUM

WATERVILLE / MAINE / 04901

May 10, 1966

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

This is in reply to your letter of April 20th to Mr. Carpenter concerning the exhibition of unfinished paintings to be held at Colby during the summer.

We do want to thank you for your informative letter, but the selection of the paintings for the exhibition has been finished.

Best wishes.

Sincerely,

Hugh J. Gourley, III
Director

HJG/g

Sincerely yours,

EGH/tm

C: Mrs. Jean Lipman

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